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April
1942

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THE BURKSHIRE SYMPHONIC FESTIVAL will be held again this summer at Tanglewood. Making its second seasons, the concert series will be scheduled on successive week-ends, with concerts being given on Thursday and Saturday nights and on Sunday afternoons. The festival will open July 30 and close August 16.

MRS. FAY SIMMONS DAVIS, composer, organist, teacher, died on February 3, at Glen Ridge, New Jersey. She was born in Chelsea, Massachusetts, and her first important musical assignment was to succeed Phine Hale, the noted organist, as organist of a church in Roxbury, Massachusetts. She organized the Women's Chorus of Glen Ridge and was a contributor to musical journals.

WANDA LAVONOWSKA, harpist, gave her most successful recital in New York's Town Hall on February 21, marking a return to the New York concert stage after a break of fourteen years. She was greeted by an immense audience which, according to the press, in enthusiasm "refused to leave the hall until the artist had added a *Ground of Purcell* and Rameau's *Tambourin* as encores."

WILLIAM KAPELL, nineteen year old pianist, has been announced as the winner of the 1942 Town Hall Endowment Music Award, the youngest artist ever to win this highly prized honor. A former pupil of the Curtis Institute, he was born at an institution of four branches, with 1200 pupils housed in one hundred and twenty-five buildings and a waiting list of five thousand.

THE MUSIC EDUCATORS NATIONAL CONFERENCE held its biennial meeting in Milwaukee, March 27 to April 2. Marking the second year of the very active organization, the program, as arranged by Fowler Smith, president of the conference and his staff of assistants, included valuable discussions and lectures by some of the outstanding leaders of their respective fields. The Music Bureau of the American Council of Education, Societies; Major Howard C. Branson, Music Officer, Morale Branch, War Department; Dr. William G. Carr, Secretary of the Educational Policies Commission; and Dr. Carlton Sprague Smith. There were also the usual orchestral and choral concerts by various school groups.

MRS. ARIANNA EFFIE SUTRO, distinguished mother of equally distinguished daughters, the harpists, Rosalie and Odile, died on the afternoon of March 23, in Baltimore, Maryland, at the age of ninety-five. A long life spent in music, her home had been the scene of many notable musicals at which world celebrities were honored to appear. During the later part of her life she accompanied her daughters on all of their tours in Europe and America.

HERE, THERE AND EVERYWHERE IN THE MUSICAL WORLD

THE SPRING SEASON of the Metropolitan Opera Company will occupy five weeks and will include performances in at least seven cities—Baltimore, New York, Cleveland, Dallas, New Orleans, Birmingham, Atlanta, and probably Richmond. Bruno Walter and Sir Thomas Beecham will conduct part of the tour.

RICHARD HORNER BALES, composer, whose composition *Alexander's Rhapsody* was announced as the winner of the annual award of one hundred dollars offered by the Washington, D. C. Arts Club. The winning composition will be given a performance by the National Symphony Orchestra, Ethel Zimbalist, violinist; the Budapest String Quartet; the Perle Quartet; Alexander Kipnis, bass; Ruth Kisch-Arndt, contralto; and Elisabeth Schmitz, soprano.

DR. GUY WARF, in his new book *Ranchos Pancho* at Santa Monica, California, writes that he and his son have been on active patrol duty as auxiliary police, from 2:30 to 6:30 A. M. during the stirring days on the Pacific Coast. Nevertheless he is looking forward to a return to his beloved church, Christ Church, Asheville, North Carolina, from July 1 to August 16. There is a widespread conviction that this summer will be an especially fine opportunity to attend master classes.

Competitions

THE THIRD NATIONWIDE COMPOSITION CONTEST of the National Federation of Music Clubs, to give recognition to native creative talent, was arranged by Fowler Smith, president of the conference and his staff of assistants, under the direction of the Committee in charge of the event. The contest year will be limited to two classifications: "American" and "Latin American." John Carter and Raoul John: This is Mr. McArthur's third stage work; the first two were "Amelia Goes to the Ball," and "The Old Maid and the Thief."

PAUL WHITE'S "Sea Chanty Quintet" for harp and strings had its first performance on March 4, when it was played by the Rochester Philharmonic Orchestra, directed by José Iturbi. Edna Phillips, harpist, for whom the work was written, on commission from Samuel Rosenbaum, was the soloist.

A FIRST PRIZE of \$2,000 ARGENTINE MUSIC PRIZE and a second prize of \$1,000 were awarded to the winners of the competition by the organizing committee of the first Pan-American Games, for a some time past resident in any country in the Americas, and that particular may be secured from the committee at Avenue of Mayo 655, Buenos Aires, Argentina.

THE FINAL AUDITION in the contest sponsored by the National Federation of Music Clubs, the National Broadcasting Company, and the Juilliard School of Music to select a young violinist to receive a year's tuition at the Juilliard School, will be held over the air in a nation-wide program broadcast by NBC on April 4, from 2:00 to 3 P. M. E. W. T

THE PHILADELPHIA BRAHMS FESTIVAL, which took place from February 27 to March 1, included a series of 16 musical features, conceived by the Philadelphia Orchestra; Ethel Zimbalist, violinist; the Budapest String Quartet; the Perle String Quartet; Alexander Kipnis, bass; Ruth Kisch-Arndt, contralto; and Elisabeth Schmitz, soprano.

JAMES C. WARHURST, organist and composer of sacred music, died on February 11, in Philadelphia, where he had been active many years as director of church choirs and a teacher of music in the public schools. He was a student in Philadelphia of H. A. Clarke and C. von Sternberg. He was a former dean of the Pennsylvania Chapter, American Guild of Organists.

"THE ISLAND GOD," a one-act opera with text and music both by Gian-Carlo Menotti, had its premiere performance February 21, at the Metropolitan Opera House, with a cast which included Leonard Warren, Astrid Varnay, Norman Corson, John Carter, and Raoul John. This is Mr. McArthur's third stage work; the first two were "Amelia Goes to the Ball," and "The Old Maid and the Thief."

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THE NEW FRIENDS OF MUSIC of New York announce plans for the usual series of concerts for their seventh season, and this in spite of difficulties incident to the first Hymn of Sports. It was open to most of the poets resident in any country in the Americas, and that particular may be secured from the committee at Avenue of Mayo 655, Buenos Aires, Argentina.

(Continued on Page 276)



SIR THOMAS BEECHAM

Sir Thomas Beecham Has His Say

A Striking Feuilleton Upon England's Distinguished Orchestral Conductor

An Interview by

Rose Heylbut

FIFTEEN years later that he found his true bent. After studying at Oxford, where some of his compositions were performed, he founded an amateur orchestra in his native town. At about this time, the famous Halle Orchestra, under Hans Richter, visited the town.

Richter became ill; and young Thomas Beecham, not yet twenty-one, took his place, directing the concert with conspicuous success. This experience convinced him that conducting was his true vocation.

After further serious study, he began his professional work as conductor in 1902, with a three month's tour of the Imperial Opera Company. By this time, he had composed two operas, a number of choral and instrumental works, and many songs. The following year, he went to Paris. He showed an unusual facility for counterpoint, writing the most recondite fugues in as many as sixty-four parts. Returning to England, he founded his own orchestra and began giving concerts of modern works, including the compositions of Delius and of Richard Strauss. When called to become permanent conductor of the Birmingham Choral Society, the tireless young conductor gave his own orchestra into the hands of Sir Landor Ronald, and formed a new instrument for himself, the Beecham Symphony Orchestra, with Albert Sammons as leader. This orchestra gave the first complete performance of the "Mass of Life," by Delius.

During the next seven years, Beecham conducted symphonic concerts in London and the provinces, and operatic seasons which gave England its first acquaintance of many notable works. In 1911, he directed both his own and the London Symphony orchestras, helping bring the Diaghilev Russian Ballet to Covent Garden, and produced Strauss' "Der Rosenkavalier" for the first time in England. Some years later, he gave England its first performance of "Boris Godunoff" and of "Ivan the Terrible," both with Chaliapin. His next venture was to rescue the Denhoff Opera Company from financial disaster. His father, Joseph Beecham, a prominent British business man of great artistic gifts, his musical ability showed itself at the age of five. He began by studying piano and composition; it was not until

With the gradual return of normal conditions, Sir Thomas ventured the hardy experiment of giving three seasons of opera within the year. For five years, he had carried the fortunes of opera in England under war-time difficulties. The result was that his personal fortune was gravely impaired. He quit his musical career and plunged into business life, to rebuild his holdings. Sir Thomas spent two years in a business office—keeping his scores in an adjoining room. In 1923, he emerged from his retirement to resume his place in the musical life of England.

In 1927, he launched the Imperial League of Opera and, some years later, brought to London the Russian Opera Company. In 1932, Sir Thomas visited New York, as guest conductor of the New York Philharmonic Orchestra, returning to London to take active part in the summer season of German opera at Covent Garden. This, the fortieth year of his professional activity, sees him as guest conductor at the Metropolitan Opera. He has reached his present eminence by "giving the most efficient performance in the most efficient manner," without counting the cost to himself.

Because of Sir Thomas' achievements in the field of opera, he was asked to answer a number of questions put to *The Etude* by operatic students. His pungent replies are indicative of his famous wit, as well as (Continued on Page 288)

THE SWEET MUSIC of shepherd pipes, which long ago echoed over the hills and valleys of Alabama, Sibley, Arkansas, Indiana, and Colorado, has come to-day as notes of peace and gladness to a worn world. For the Pipers' Guild of England and of America has rescued this ancient musical instrument from oblivion, bringing together pipers from all parts of the world to make friends through music.

The Pipers' Guild of America meets each spring in New York City, frequently in Steinway Hall, to give its yearly concert of beautiful music made by pipers who have been paid ten cents each. Of bamboo they are fashioned, and with tools from the ten-cent store. Yet the music they give forth is as sweet and pure in tonal quality as that produced by the most expensive musical instrument. Young and old are the players, rich and poor, and each has made his own pipe and painted it to suit his individual taste.

Miss Jennie Cossitt, the talented and capable head of the music department of Union Settlement in New York City, first encountered The Pipers' Guild at their summer school in Bangor, Wales, during the summer of 1936. In those glad days before the war, it was the custom for pipers from everywhere to gather each summer at Bangor, to make pipes, play together in trios, quartets, and more elaborate ensembles, and to spread the joy of this musical experience by teaching new players to carry on the work in primitive villages and cities of far lands, east and west and north and south, over the seven seas.

An Inspiring Experience

So impressed was Miss Cossitt by the musical advantages of piping that, immediately upon her return to America, she introduced the pipes to the children of Union Settlement, the inspiring haven for the very poor of New York. These tattered children on the upper East Side, of which Miss Cossitt gathered about her a group of these eager children from the city streets, and with patience and kindness and enthusiasm help them make their own six-cent pipes is inspiring in itself. In telling of the success she has had with pipes among these underprivileged children, Miss Cossitt says:

"Piping for pleasure has many advantages. Musically, to those who have had no musical experience whatever as well as to those proficient in playing other musical instruments, piping is a real joy. It is an especial boon to those groups where poverty prevents the purchase of any musical instrument whatever, for piping may provide the only means of actual participation in musical activities."

"The making of pipes is in itself

Shepherds' Pipes for Modern Players

A Conference with

Jennie Cossitt

Musical Director of Union Settlement and Director of The Pipers' Guild, American Branch in New York City

SECURED EXPRESSLY FOR THE ETUDE BY HELEN MACFIEHIE



A Group of Pipers in Washington

Jennie Cossitt, Musical Director of Union Settlement in New York City, received her teacher's diploma in piano at the Toronto University of Music and, as a student, taught for three years at the Union Conservatory of Music in Hamilton, Ontario. She completed her musical education at The Eastman School in Rochester, New York, receiving her Master's Degree in Musicology in 1929, after majoring in organ, and piano. While in Rochester, Miss Cossitt was organist at the First Baptist Church and also taught at the Hochstein Settlement Music School. After winning a fellowship to study at the School of Social Work in New York City, which she entered in 1930, Miss Cossitt became Director of Music at the Union Settlement, the position which she has held for the past eleven years. Aside from her work at the settlement, Miss Cossitt is Director of the American National Branch of The Pipers' Guild of which she is also the founder. Her new book, "Music for Life's Sake" is soon to be published.

—EDITORIAL NOTE.

of inestimable value, for it requires discipline in working according to strict measurements—thus developing skill in using the hands where both mind is employed—and it requires economy to decorate the instrument to artistic designs.

The piping, of course, awakens and creates an interest in music, for pipe playing requires no previous musicality, and very young children may begin to play the moment their pipes are completed. Piping develops concentration and provides excellent ear training in playing ensemble. Many violin teachers especially recommend it for this reason; while pointing out that it gives them an opportunity for ensemble playing without having to spend long hours in trying to play a more difficult instrument.

As a social asset piping develops neighborliness, helps people to know their own communities and assist pipers of other communities. Among our own groups in Union Settlement piping is popular with both young and old. Many a problem which seems to have been solved and resolved in every respect has been introduced to the world of music, through making and playing a pipe, and has become so interesting that it has ultimately taken up more elaborate instruments, and finally has shown us how adjusted we are to take the spiritual music in society as a co-operative, capable and well informed musicality.

The pipe child came to the settlement several years ago, to play games, take part in our usual playground activities, but not to enter the music department. Roberta was about six years old, very little and very different. I can still see her stamping bombastically through the halls, obstinate and disobedient from the very beginning. We knew, from investigation, how completely sordid were the conditions in her home, and we tried for almost two years to help her adjust herself to the discipline of group activities in the settlement. All to no avail. Roberta would not conform. Finally in desperation, we invited her to join our newly organized pipe making class. Almost from the moment she sounded the first faint note on her little bamboo pipe, Roberta began to play with a purpose at all she was playing really well. And soon wished to study the piano. Seven years later, Roberta had won through her music, a scholarship to study at a well known college.

A Typical Case

"This has given us our experience again and again at Union Settlement, as it has in similar institutions throughout the United States, where pipe making has been introduced. Another such story is told by Eugenia Helms in connection with the Stay-At-Home program at the North Bennett Street Industrial School in

(Continued on Page 268)

ALLELUJA! ALLELUJA! Once again the joyous season of Easter is with us. Lent with its austerity and penance has made way for Easter, the day of joy. The *Alleluia* constitutes the theme of the paschal time, and is heard in Christian churches of all denominations. The image of the risen Lord bearing the Easter insignia in His outstretched hand, stands triumphantly where worshippers may see, and in His flowing white garment, reminds one of the first Easter meeting He had with the penitent Magdalene as she wept because she found that the tomb of her Lord was empty.

The word, *Alleluia*, is identical with *Alleluiyah*, one of the few Hebrew words retained in the Church liturgy, a call of praise. We know to what use Handel put this word of praise in the majestic *Alleluia Chorus*, the crowning glory of his oratorio, "The Messiah."

Hosanna, another exaltation of Jewish origin remaining in the liturgy, is the expression on which Charles François Gounod spent his best efforts in the *sancus* of his Mass, which stands alone as a composition of such magnitude. *Hosanna*, the thrice repeated call creates an atmosphere of Heaven difficult to comprehend. The *Alleluia* typifies the gloriosness of Easter. It spreads the hopefulness of which Easter is the prime feast of the year, with its promise of life eternal.

We wonder whether the words alone, if they were simply spoken, however expressive with joy and emphasis, would tell the tale of joyousness as does the Easter music. The meaning of the word of course was the inspiration for the pen of the composer, in both the *Alleluia* and in the *Hosanna*. But without Handel and Gounod, without Weber and Haydn, without Mozart and Kalliwoda (the latter less well known to-day but a favorite with lovers of church music) and myriads of others, the calls of praise were but mental prayers; and we dare not even try to think of the loss to mankind if these words had not been set to such stirring music.

The *Gloria in Excelsis Deo* (Glory to God in the highest), which was not used during the forty days of Lent, the Lenten season is intoned joyously again at Easter. Formerly, before the edict regarding the use of Gregorian chant for church use became universally enforced in the Catholic Church, what was considered the most important of all glorias was that written by Carl Maria von Weber. It was not an irregular procedure for organists and choirs of greater ambition to use many composers during a single service, each being selected for a certain part of the Mass for which he became most famous. In the *Kyrie Eleison* (Lord, Have Mercy), the only Greek words remaining in the Church liturgy, many of the great composers are favored equally. Kalliwoda, however, was usually the greatest favorite for his sublime music set to those prayerful words. Weber can scarcely be excelled in his *Gloria*; and Gounod's *Sanctus* in which his *Hosanna*, *Hosanna*, fairly opens the gates of

Heaven, enjoys increasingly great demand.

If the *Credo* was not sung in unison plain chant, as was customary in Paris, then the *Credo* selected was usually one of the twelve written by Haydn, who made the most of the *Et in Corinthus Est* in each, with his flowery passages and his *Amens*. For these programs in New York, and in many of our great cities, famous orchestras formerly were engaged, and it was not considered superfluous to have such men as Vienna Herbert and his players perform at the two Easter services. To-day this is changed with the enforcement of the *Chant*, but the *Sanctus* by Gounod and the *Alleluia Chorus* may be heard in combination with the *Chant*, relieving the plainness of the whole. For all the change, however, nothing can dim the *Alleluia*, *Alleluia*, in which the choristers and the organist pour out all the joy which the words and the music stress.

Easter is the name of the goddess of spring and is Anglo-Saxon, but to Christians the world over it means resurrection, thus the glory of the joyful music. It is a movable feast, and has been celebrated since the second century; it is now charted for the first Sunday after the full moon following the vernal equinox, between the 22nd of March and the 25th of April, inclusive. It is connected in the human mind with flowers and the abundance of the earth's production in spring, all of which tends to make it the most glorious day in the year. Pentecost and Ascension Day are influenced by its date; the former is celebrated fifty days after Christ's Resurrection, and the latter, forty days after Easter. Ascension Day is one of the high feasts of which there are four, the others being Christmas, Pentecost and All Saints. It has been mentioned that some composers make the most of the *Amen*, Weber and Haydn foremost among these. This is probably because it is the expression of "agreement"—so let it be. It is of Hebrew content, and used in every church, in practically every religious ceremony. Mohammedans also adhere to its use. Even where English is used in church rites, the *Amen*, as well as the *Hosanna* and the *Alleluia*, are not translated, but used as in the Latin liturgy. Music has always been the universal language, and whether our tongue is Germanic, Anglo-Saxon, Flemish, Russian, or any other, we all read music. In the same language everywhere, making of the composer and the musician a man belonging to no nation; the old composers understood this and worked accordingly. Likewise they wrote their religious music, some of one creed, some of another; they flinched at nothing, but used every theme which could be the means of their musical message to the world. All found church liturgy rich in content for the purpose; and thus some of the noblest works were done with religious texts.

One of the loveliest Easter rites, or perhaps it might be called a custom, is the resurrection service that one saw in continental European cities and which, in some of our own American churches, was carried on in tradition.

It is done on Easter Saturday night. In Europe, it is done as it was celebrated in small European towns and hamlets, a procession winds its way into the wooded section and is met by four men or boys who have carried the image of the risen Saviour on a satin cushion, where the Lord is presented with the Easter banner. First a Crucifix is held on high by one of the elders, a man of spotless reputation, who, facing the people, sings in loud voice "Christ is risen from the dead"—to which the people respond: "Released from the bondage of the tomb!" Three times this is intoned, each time a tone higher, and it ends with a glorious *Alleluia*. If in a German countryside, they sing in German; if in Hungary, then in Hungarian; and so on. When the celebration is in church, either priest or minister officiates, and the ceremony is more deeply religious, while the outdoor version usually ends in feasts of merriment. But to all this there is the seasonal music without which all would be as flat as the casual

Easter, the Alleluja Season

Music, Customs, Traditions Past and Present

By Hattie C. Fleck



An Easter Morning Hymn

Music and Culture

spoken word. Mentioning this version of the Easter or Resurrection service introduces the more serious outdoor Easter rites of the Moravian Brethren whose whole religious striving is centered in the fulfillment of the promise of eternal life. The early dawn, however chill, is penetrated with the Easter song in any Moravian center, which takes place in or around the God's Acre (Gottes Acker) cemetery.

It was our great privilege on Easter morning to participate in the early service at the Moravian Brethren's cemetery in Winston-Salem, North Carolina. This is one of the important centers old and venerable, keeping the traditional services according to the strictest detail. The Brethren refer to Bishop Christian Frederick Ongor as the father of Moravian music. He was composer, hymnologist and compiler of a hymn book, which has been in use over one hundred years and which has done much to raise Moravian music to the high standard which the Brethren claim. In this, what is termed the home Moravian Church, strong emphasis has been laid upon the Church Band. And it is this body which is responsible for waking the residents of the community for the Easter service. Rustic bands gather in given places, and when a certain trumpet sound is heard from the distance, all representative groups "strike up the band" at their stations. They move forward in procession, meeting in appointed places. Then all proceed toward the cemetery, called Graveyard or God's Acre, a site selected in April, 1766. The roadways are lined with the Biblical Cedar Tree, the first of which was planted in 1770, when the ground was solemnly dedicated. The first Easter service was held here in 1771, including the burial among the Brethren, before that time services had been held in a hall but with the full Easter Liturgy as now. Moravian Music is of the very best, music "which lifts the soul high" to use their own language. The gospel song is used, but "the stately and more dignified and worshipful chorale" is always given the preference. Thousands of visitors from great distances flock to that service, and it is customary to expect relatives and friends for the Easter Holy Day visit from any distance. The High Dignitaries and clergy officiate at the Easter service, going in procession to the graveyard, a place of burial, from conception and in execution. Here one enters through one of four gates, each of which has a suitable Biblical verse over head. And here the Moravians hold their Resurrection Service, believing implicitly in the promise of life everlasting, because it is a natural inheritance.

The music is the most outstanding. It is inspiring, as the band leads the singing. Moravians will not admit to their hymnals the "cheaper" worded sacred song which they claim has made its way into the dignified hymnology of to-day. With such high standards set before them, it is most remarkable that their associate Brethren in Bethlehem, Pennsylvania, are exponents of Bach, and renowned for their great musical endeavors.

An Amusing Musical Episode

As a youth, Ludwig Spohr was anxious to see Napoleon when the latter visited Erfurt. This it is said he did by learning the French horn in an amazingly short time and securing a position in the theater orchestra for a performance attended by the Little Corporal.

Bombs, Bands and Bonds
Los Angeles County Band Sells Thousands of Dollars Worth a Day

By Kelita J. Shugart

WHEN THE BOMBS started dropping upon Pearl Harbor, the musicians of Los Angeles immediately started to sell defense bonds.

According to Los Angeles United States Treasury Department Officials, music is more than proving itself practical. Spiritualistic melodies are more useful in selling bonds than other means of encouraging Americans in their "all-out" effort in National Defense.

The Los Angeles County Band holds a remarkable record of being the first musical organization in the history of music to be sponsored by a county of approximately three million people. In 1940, the Los Angeles County Board of Supervisors appropriated fifteen thousand dollars for the support of the band. The organization proved itself so efficient in publicizing the county over radio networks from coast to coast that 1941 brought a thirty-thousand-dollar appropriation.

Immediately following the Pearl Harbor incident, Los Angeles County Band broadcasts were temporarily discontinued. The band was enlisted in the work of selling United States Defense Bonds at Victory House, a glass house built in downtown Los Angeles by the Standard Oil Company of California. To date, the band has sold to its credit the sale of a phenomenal number of Defense Bonds and Stamps.

Incidentally, the Musicians' Association of Los Angeles, started the ball rolling out West by being the first to buy fifty thousand dollars' worth of bonds. Again this month, the Association purchased a second fifty thousand dollars.

Speaking on the practical use of music in our present emergency, J. K. Wallace, president of the Los Angeles Musicians' Association said: "Music is tangible. It lives on in the hearts of everyone who hears it. The soldier marching into battle with a song in his heart is an irresistible fighting machine. Even the primitive savages realized this truth because they marched to war to the beat of tom-toms."

"And civilians must have music, too. One evidence of this fact is the countless requests we receive from all music raising organizations for music. They have found from experience that music gets results. The Treasury Department has figures in black and white to show that at the Victory House in Pershing Square the sale of Defense Bonds and Stamps falls off to almost nothing when there is no entertainment, and sky-rocks to immediately when the band plays.

Also, the Los Angeles Philharmonic Orchestra

just presented a premier "Victory Concert" under the baton of Bruno Walter. Attendance at the concert was larger than had been anticipated; the hall was filled to over capacity. The ticket of admission was a one to five dollar Defense Stamp or Bond.

This is 1942's demonstration of the importance

of music to National Defense. It is proof that what Woodrow Wilson said in 1914 can be repeated with confidence to-day: "The man who dispenses music as a luxury and non-essential is doing the nation an injury. Music now more than ever before is a present national need. There is no better way to express patriotism than through music."



THE LOS ANGELES COUNTY BAND AT "VICTORY HOUSE"

Rhythm Must Be Felt

Learn the Secrets of Rhythm by Tapping It

By Chester Barris

Mr. Chester Barris, who was born in New York City was a student of Jose Lhevinne, Ernest Hulchison, Daniel Gregory Mason, and Deems Taylor, and has appeared as a pianist with notable success, both in America and in different European countries. For many years he taught in New York City. More recently he has been on the fine faculty of the Conservatory of Music of the College of Wooster at Wooster, Ohio. His article is thoughtful and trenchant and will help many who do not have a keen perception of the value of rhythm.—EDITOR'S NOTE.

ONCE, WHEN ATTENDING a musical comedy with a party of friends at the famous Adelphi Theater in London, I was enormously amused by the conductor, who fairly danced the rhythm. Obviously he was doing it with some instinctive idea of hypnotizing his orchestra in the pit to follow his emotional ideas in the matter of rhythm. It seemed like *clap-trap* to me at first, but upon thinking it over, I came to the conclusion that one of the reasons why many pianists do not play rhythmically is that they do not feel the rhythm. That is, they do not feel it all through their bodies, as do, for instance, the tapping, gyrating players in a jazz band.

Of course the pianist must present an outward front of dignified reserve. Inwardly, however, he must have a "feel" of the rhythmic structure no different from that which is so much in evidence with a Budapest gypsy fiddler, an Andalusian guitarist, or the director of a swing band. If this feeling were more widespread among music students, there would be far less dead, dispirited, heavy, stagnant, unnatural playing. All of the really great artists the writer ever heard have this priceless sense of rhythm.

Rhythm Fundamental

Developing an accurate sense of rhythm, therefore, is one of the most important elements in the training of the music student. Of the three components of music—rhythm, melody, and harmony—rhythm is considered by the greater number of musicians to be the most fundamental. We have heard over and over again the story of primitive savages whose music consisted solely of beating drums in many kinds of rhythms; how melody was added to this in the form of chanting; and of the final step of combining melodies which led to harmonic construction. If this description of the sequence of these elements is correct, then the sense of rhythm must be the most natural or elemental of the three. In Spain it is not unusual to see groups of peasant dancers dancing to the click of castanets or even the snapping of fingers, without music of any kind. The very word "sense" in the common phrase, "Sense of rhythm," shows that we recognize it as a matter of feeling rather than intelligence or knowledge.

The appeal of rhythm to the public is a very

powerful one; exemplified by the great success of such rhythmically supertative dancers as Fred Astaire, Eleanor Powell, Ray Bolger, and "Bill" Robinson. In fact, the brilliant success of Carmen Miranda in singing Brazilian songs is largely due to the natural, intoxicating rhythms of the songs themselves.

If the music student, as

a performer, is to present an

outward front of dignified reserve. Inwardly, however, he must have a "feel" of the rhythmic structure no different from that which is so much in evidence with a Budapest gypsy fiddler, an Andalusian guitarist, or the director of a swing band. If this feeling were more widespread among music students, there would be far less dead, dispirited, heavy, stagnant, unnatural playing. All of the really great artists the writer ever heard have this priceless sense of rhythm.

Rhythm in the Unmusical

The fact that rhythm is a matter of feeling rather than knowledge can be proved by observation of the reactions of music of persons who had no musical training. The large majority of such persons, when listening to a military band or a dance orchestra, will tap with a finger or not the head or beat time with a foot. The fact that this is done in time with the music, even though the individual knows nothing of time-signatures, note values, or measures, shows that the music arouses his rhythmical feeling in the same way that a humorous scene in a play will make him smile or laugh, or a tragic scene bring tears. In all these three—rhythm, joy, and sadness—a feeling is communicated. Of course there are a few people without a sense of rhythm, just as there are cold-blooded persons who cannot be moved to tears by tragic scenes or who are deficient in a sense of humor.



CHESTER BARRIS

will get the feeling in a fraction of the time it would take by whispering the counts or just thinking them." The same reasoning applies to tapping vigorously with the foot. In this connection, to digress for a moment, there are two errors to be avoided. First, the tapping should not be done to such an extent as to become a matter of habit which might crop out in performance to distract the listener. Second, the piano student should tap with his left foot, so that the movement of the right foot on the damper pedal will not become associated with the rhythm.

This Matter of Metronome

A metronome is, of course, invaluable to certain students when natural rhythm is not thoroughly stabilized. It is not a substitute, however, for counting aloud or tapping with the foot but is used to keep such counting and tapping steady. When it is used in this way the student should play at frequent intervals without it, watching very closely to see that the rhythm is preserved and that all phrasing and accents are correct. This is just as important as the scintillating clean performance of (Continued on Page 270)

Highlights in the Art of Teaching the Piano

By Maitre I. Philipp

PART II

WHEN THE PUPIL has attained a fair degree of proficiency in the realization of pitch, he may proceed to the second step, the realization of rhythm. At this stage he must concentrate his attention exclusively on rhythm; he must count very loudly and, in the course of reading, he must not only disregard occasional mistakes in pitch but, even if he loses the sense of key, he must not be induced to silence through sheer inability to place his notes in some difficult and fast passage; he must never be permitted to lose his sense of rhythm, but must go on counting until he can again enter. For this kind of work, duet playing is essential. Nothing stimulates a pupil so keenly as being left behind by the other player; on a second attempt he will exert his mind to the utmost and thus will be able to take in more and more correct notes while playing in strict time. In the meanwhile, as the pupil will have advanced in technical skill, there will be little need of paying special attention to fingering; yet it would be advisable for the teacher to grow ever more exacting in this particular.

It is also important to note that a systematic course of aural training is a powerful aid towards reading at sight. The student who cannot realize the sound of what he sees cannot transpose what he sees into sound.

The technical and mental processes above described cannot fail to produce some result even with indifferent pupils, but reading at sight means much more than the correct rendering of a page of music. The aural training is, however, the most important, as it is the way of work that most students fail, chiefly for want of proper guidance. A student who can read at sight in strict time with reasonable correctness of notes will find little difficulty in proceeding further. Progress, however, does not depend on any further "secrets of technique"; no new mental or physical processes are required. It is obvious that anyone desires to acquire the ability to take in at a glance long progressions of chords he must become master of harmony; and if he wants to endow his readings with the correct phrasing, which is the substratum of expression, he must have a hazy notion of form.

Higher still ranks the mind who succeeds in style and can impart feeling and passion to his hearings, or can identify himself with a singer or a player whom he may be called upon to accompany at sight. Not many do reach such supreme heights; if the average student succeeds in mastering the two "secrets" we have described,

he may well rest satisfied with this achievement, that will make music more pleasant to him.

The training of memory should receive far more attention than it usually does, for in the performance of music, it plays a very important part. Mastery of difficult technical passages is attained much sooner and more surely if the student is free to devote his undivided attention to the proper movements of muscular control. One Thing at a Time

Another cardinal principle of teaching is that one thing at a time should be taught. This does not mean that only one subject of study should be taken up at any given time. Such a course would be wrong; for just as the body cannot be nourished exclusively on one kind of food, so the mind cannot thrive on one subject alone. It is universally acknowledged that taking up several subjects of study at the same time must form the foundation of education. Nor does this principle mean that, if a subject of study has several branches, only one must be treated at a time. Quite the contrary, for instance, in elementary mathematics, algebra and geometry are studied side by side. Such a system of learning several branches of the same subject is far from exhausting to the mind and tends to make it more elastic and efficient. Biologically change of work whether for the body or the mind affords rest.

What this principle implies is that no attempt

should be made to impart higher knowledge until the lower knowledge has been fairly well assimilated. What would be the result of teaching coloring, perspective and shading to a student who has not mastered the elements of drawing? Of what sense would there be in discoursing on aesthetics and emotion to a beginner who is still struggling against the initial difficulties of technique? All we can see that the ultimate end of such ill-organized teaching must be disaster.

As perfect and complete technique must be the basic equipment of both the teacher and the executive artist, as well as of the scientist, it is obvious that the imparting of technique must be the first care of the teacher. All the three fundamental activities of the mind: perception, intellect, volition must concur in the formation of technique. Attention, or in other words, concentration of mind, is the means to achieve the aim of technical training.

It is obvious that a logical system of teaching must proceed from the simple to the complex. From the very beginning, especially in art, teaching follows two parallel lines: One intellectual, one technical. On one side, the mind must be trained to understand, on the other side the body must be trained to execute. The two lines must have equal attention. If the knowledge imparted is in excess of the technical ability of the student, it must remain unproductive; if the technical impeded is in excess of the intellectual development of the student, it must remain mechanical. For

example, if the training of a musician is chiefly theoretical, he will have no power to express his ideas or his emotions; or if his training, on the contrary, is chiefly technical, his performance will lack dynamic feeling. It must therefore be understood that *theory and practice must proceed hand in hand*.

Fact should be taught before symbols. This is a cardinal principle of teaching. Just as a child speaks long before learning the alphabet, so in every branch of study and at every level of proficiency, the realization of the existence of facts must precede the knowledge of the notation that serves to express them. In music, the fundamental facts of pitch and duration must be clearly recognized by the ear before the staff and the various shapes of notes are revealed to the eye. Further on, in the higher branches of music, it would be folly to attempt to teach expression and coloring before the student feels the emotional power in the artistic expression of another performer.

Two Hundred Years Ago

TWO HUNDRED YEARS AGO—on August 22, 1741, to be exact—when George Frideric Handel sat down to begin work on what has proved to be his masterpiece he was just fifty-six and one-half years old, short of a day. Broken in health, no longer the recipient of the King's Pension, his fortune eaten away, his name by a fickle public he was wont to please, the butt of vulgar jokes, and the victim of political intrigues, and professional jealousies, Handel, nevertheless, with creative powers unimpaired, threw himself

From the dates, in Handel's own hand, on the Autograph Score of the "Messiah" in Buckingham Palace, we learn that he completed the First Part of the Oratorio on August 28th; the Second Part on September 6th; and that by September 14th, the work as a whole had been completed even to the filling-in of the parts.

Handel accomplished in twenty-four days of intense concentration, during which food and sleep were forgotten, what many a lesser genius would have required months, if not years, to do. The speed with which Handel composed the "Messiah" remains one of the most memorable feats in the annals of music!

An Outpouring of the Soul

That Handel poured his whole soul into the "Messiah," and was deeply affected by its composition, we learn from his servant who, finding this mountain of a man sobbing like a little child, was astonished as "to see his master's tears mixing with the ink as he penned his divine compositions." Handel, referring to the writing of the *Hallelujah Chorus*, later remarked, "I did think I did all Heaven before me, and the Great God Himself."

The creative fertility of the man, like everything else about him, was prodigious. Ideas gushed from his fecund brain faster than his pudgy fingers could put them on paper.

Yet, he was no shoddy workman. The lovely soprano aria, *How beautiful are the feet of them that preach the Gospel of Peace*, was rewritten four times before he was satisfied with it.

Nor did he hesitate to borrow from his earlier works when it suited his purpose.

The germ of the *Hallelujah Chorus*, for instance, can be found in an "Ode for the Birthday of Queen Anne" which he wrote for and which was performed on the Queen's birthday, February 6th, 1713. The *Pastorale Symphony*, which opens the

Christmas portion of the "Messiah," is based on that ancient tune with which the shepherds of Old Calabria pipe their welcome to the Prince of Peas on Christmas Eve. (Handel had heard the tune years before at a Christmas celebration in Rome.) And a few of the choruses are re-workings of earlier chamber music.

Until the late nineteenth century, Handel's music met with little favor in his native Germany. The Germans found it "too English" for their tastes.

One of the reasons for the singular appeal of Handel's music has always had for English-speaking peoples everywhere may be due to the fact that from the time he produced his first opera in English, in 1711, to the day of his death, April 14th, 1759, Handel was an Englishman. An eighteenth century Englishman in every respect but one—he never mastered the language! His speech was a gallimaufra mixture of French, German, Italian, and English, picturesquely colored with a thick German accent.

Naturalized as an Englishman in 1726, Handel referred to himself thereafter as "His Majesty's most Faithful Subject," and when he died, at the ripe age of seventy-four years, three thousand persons paid him homage as he was laid to rest in the "Poe's Corner" of Westminster Abbey.

English Influences

Although he was a contemporary of J. S. Bach, and like Bach, a master contrapuntist, yet as a chorale composer, Handel was not greatly influenced by the German school. The overwhelming power of his choruses, the haunting beauty of his arias, and those stunning fanfare-like trumpet passages that (Continued on Page 272)

Handel's "Messiah" Two Centuries Old

A Colorful Picture of the Development of the World's Most Famous Oratorios

By Rafael Kammerer



HANDEL CONDUCTING A REHEARSAL
From a Contemporary Drawing.



APRIL 1942

Memorable Music Recently Recorded

By Peter Hugh Reed

THE FOREMOST CONTEMPORARY COMPOSERS have been well represented by the phonograph. Both the knowledge and appreciation of the music of such men as Hindemith and Shostakovich are as yet much to this musical generation as to public performance. And such moderns as Paul Hindemith and William Walton, among others, have been greatly benefited by the recordings of their music. Indeed, it is to the recorded works of the latter that those who have been stimulated by his musical thoughts have had to turn, for very little of Walton's works are heard in the concert hall.

Hindemith: Mathis der Maler: Philadelphia Orchestra, direction of Eugene Ormandy. Victor set 854.

Ormandy gives this symphony a splendid performance and Victor has matched it with comparable recording. This is one of the composer's most easily appreciated works. It is made up of three portions of an opera Hindemith wrote on the life of Matthias Grünewald, the noted fifteenth century painter. The three movements—entitled *Angelic Concert*, *Entombment* and *Temptation of St. Anthony*—are named after three panels of Grünewald's world famous Isenheim Altar. Since these are reproduced in the booklet accompanying the set, a graphic idea of Grünewald's almost giddy intensity of emotion is provided. The symphony is not actually programmatic, but rather impressionistic; thus the last movement is said to portray the struggle and tumult in the mind of Grünewald when he conceived St. Anthony's Temptation. The work can be listened to and fully enjoyed as absolute music.

Shostakovich: Sixth Symphony, Opus 53: Philadelphia Orchestra, direction of Leopold Stokowski. Victor set 867.

The much publicized Soviet Union composer has written, in the opening *Largo*, one of his greatest symphony movements; for it owns an expressive, deeply moving, modulation and oneness as well as wondrous emotional intensity. The symphony is made up of a long slow movement (nearly twenty minutes) and two shorter movements, neither of which is on the same plane as the opening *Largo*. The finale, suggesting a take-off on a military march, is cleverly written, but the second movement is too unpredictable for its own good. As in his previous symphonies, Shostakovich relies upon instrumental coloring as well as ingenious rhythmic patterns to provide variety. Stokowski gives this music a wholly persuasive performance, and the recording is richly sonorous.

Grieg: Two Elegiac Melodies—Heart Wounds and Last Spring (for strings), Op. 34: Columbia disc 11698

Dukas: The Sorcerer's Apprentice; and **Rimsky-Korsa-**

kov: The Golden Cockerel—Bridge of the Three Columns

Concerto for Violin and Orchestra, Jascha Heifetz and the Cincinnati Symphony Orchestra, conducted by Eugene Goossens. Victor set 868.

The present concerto was written for Heifetz last year when the distinguished English composer, William Walton, was visiting this country. This music is marked by intensity of expression as well as turbulent warmth and rhythmic vitality. The contrapuntal writing is forceful and brilliant; simultaneous melodies often collide rather than combine as in much music of a modern idiom. Although Walton is not lacking in sentiment and composition as passages in his opening *Andante tranquillo* will prove, there is on the whole a strong nervous

drive to his music—a restlessness reflective of our own times. Heifetz plays this difficult score superbly; indeed the ingratiating fluency of his tone and his consummate technique make this work an interesting experience from beginning to end. Goossens and his fine orchestra are to be complimented for their splendid cooperative work.

Liszt: Mephisto Waltz; and **Rimsky-Korsakoff: The Bear of Korsakoff:** Boston Symphony Orchestra, direction of Serge Koussevitzky. Victor set 870.

The playing of the above is both studied and cold, and there are evidences of poor recording balance in each work. Grieg's lovely *Last Spring* is devoid of nostalgic feeling, and Dukas' fantastical *Concerto* takes on the elements of the symphony. One admires the orchestral precision and clarity with which the conductor attains, but the ponderousness and angularity of the performances leave much to be desired interpretatively. Eugene Goossens has played the Grieg pieces (Victor disc with greater insight and sympathy, and both Gaubert and Stokowski have done better jobs on the Dukas score.

Grieg: Carnival Overture; Philharmonic-Symphony Orchestra of New York, conducted by John Barbirolli. Columbia disc 11699.

Brahms: Tragic Overture, Opus 81; and **Musidora** set 866.

Serenade No. 1, Opus 11: Chicago Symphony Orchestra, direction of Frederick Stock. Columbia set X-214.

Although Barbirolli gives a brilliant and powerful performance of the Berlioz overture, and Stock gives a highly competent and sympathetic exposition of the Brahms *Tragic Overture*, neither performance allows the imaginative insight into the music that Beecham recordings reveal. Moreover, the advance in recording is not sufficiently to eclipse the reproduction in the Beecham versions.

Shostakovich: Quintet, Opus 57; The Stuyvesant String Quartet and Vivian Riwkin (piano). Columbia set 483.

Again the composer exploits his instruments for color, and his writing here for the piano is both ingenious and highly imaginative. In five movements, the quintet is, as one Russian critic has said, "lyrically lucid, human and simple." The first two movements are in the classical idiom, the third and fifth movements are reminiscent



PAUL DUKAS

"THE MASTER OF A TRAGIC LAND"

Probably no European country is more respected than Finland, largely because she did not flinch in meeting the obligations, and when she was attacked by the soldiers of the U. S. S. R. she fought with a tenacity and courage that are now history. Crushed in desperation she was obliged to accept a peace. Now she is "at it again" to get back her lost territory and though she has become a temporary ally of Nazism there seems to be no hostility to the brave little land by those in America who detest the rule of Hitler.

The best biography of the illustrious Finnish master Sibelius we have seen comes from the pen of Elliott Arnold, at the outset of the resumption of the Finnish struggle.

Sibelius is the outstanding international figure of his country which has a population of about half that of New York City. His life story is a very engrossing and inspiring one and the new work is warmly recommended for home musical libraries.

"Finlandia: The Story of Sibelius"

By: Elliott Arnold

Pages: 230

Price: \$2.50

Publisher: Henry Holt and Co.

MUSICAL KNOWLEDGE AND RESEARCH

The science behind music is the quarry from which musicology comes. Up to forty-five years ago, musical research was restricted and superficial, notwithstanding the fact that ever since Pythagoras learned music in all civilized countries have realized the importance of knowing more about the mysteries of the most elusive of arts. Today, therefore, is very glad to recommend to *Etude* readers "Introduction to Musicology," by Dr. Glen Haydon, the very practical and widely admired head of the Music



DR. GLEN HAYDON

The Etude Music Lover's Bookshelf



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reviewed
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By B. Meredith Cadman

LIVING MUSICIANS

The difficulty with all collections of biographies of musicians is in the very complicated problem of making a list of who deserves to be included and who deserves to be left out. When one indifferently selects to do this, he finds himself in an untenable position because he can at best include only a limited number and the thousands who are left out will find no favor in the book no matter how well it is written and how impartial his judgment has been. David Ewen in "Living Musicians" has issued five hundred biographies of living musicians. In this work he has inserted such personalities as the weight of Lily Pons and the fact that Lanny Ross was once a boy soprano in the Cathedral of St. John the Divine, the fact that Calve, Bori, Eames, Garden and others, still living, entitled them to a position in the collection. The book is written in a highly readable style. Moreover, it is finely printed and there are many illustrations.

"Living Musicians"

By: David Ewen

Pages: 385

Price: \$4.50

Publisher: The H. W. Wilson Co.

PRESENT DAY AMERICAN COMPOSERS

As in the case of Mr. Ewen's book, reviewed upon this page, Mr. Howard, in "Our Contemporary Composers," has essayed the difficult and ticklish task of separating the sheep from the goats. Even where the responsibility of such a task is left to so large a board of foremost critics as was the case in the excellent and very comprehensive "International Cyclopedias of Music and Musicians" modestly edited by Oscar Thompson, and including a vast number of the names of music workers, there is a wake of those who have been left out who are merciless in their scorn. The chapters of the book include from Yesterday to Today; Bridges to the Past; Unfamiliar Idioms; Newcomers; Experimenters; Folk-Song and Religious Expressions; Broadway and Its Echoes; To-day and Tomorrow.

There is also a lengthy appendix. The book is written in the author's distinctive style, and should be very useful for a reference library. There are fourteen portrait illustrations.

"Our Contemporary Composers"

By: John Tasker Howard

Pages: 447

Price: \$3.50

Publisher: Thomas Y. Crowell Company

THE AMATEUR CHOIR DIRECTOR

It is not possible for thousands of choirs in America to have a strictly professional director. For them, "The Amateur Choir Director," by Carl Hjortsvang, (pronounced "Yorts-vang") is just what it purports to be—very practical exposition of the needful knowledge which the amateur musician must have to conduct a group of singers. Every amateur musician of ability may be called at any time to conduct a chorus and it is a good thing to know the background of the necessary technique of this interesting work.

Hjortsvang discusses The Director and his personal qualities; Baton Technique, giving simple exercises; Expression; Directing without a Baton; General Choir Technique; The Singer-Director; and the Organ-Director; Recommended Anthems for A Volunteer Choir.

The reader will find this a very sensible, workable book with no literary padding.

"The Amateur Choir Director"

Author: Carl Hjortsvang

Pages: 127

Price: \$1.00

Publisher: Abingdon-Cokesbury Press

RECORDS

BOOKS

Youth and Music

THE JANOSSY BOYS were fortunate in having music loving parents, and particularly a mother who had been denied music lessons during her childhood. Such deprivation made Mrs. Janossy determined that her children should learn to play an instrument and experience the joy of "making" music—no matter how great a sacrifice these music lessons might demand.

A family of six children consumes an unbelievable quantity of food, wears and tears, an astonishing amount of clothes, and is subject to numerous childhood diseases that call for the ministrations of a doctor to name only a few of the claims upon the family pocketbook. In the face of this onslaught on the family budget, however, Mr. and Mrs. Janossy were determined about the music lessons. Somehow—and it took a lot of stretching at times—music always received its allotment.

Income was very small in those early years. Mr. Janossy had come to this country as a young man without means, hoping to find here wider opportunities than those offered him in his native Hungary. By chance he went to New Brunswick, New Jersey, found employment nearby, and met

Jánossys and Johnsons

By Blanche Lemmon

sisters, hot words and volatile argumentation ensued to be silenced only by parental intervention.

Rapid Progress

Due to the keen competition and the exigencies of time and space, the Jánossy children made rapid progress; and on all but one of them music exerted its lasting fascination. Olga, alone, wanted to consider music an avocation and go into business. But all but the boy knew by the time they entered high school that they wanted to play in symphony orchestras.

Gustav, being the oldest of the brothers, was the first to face the problem of seeking that desired career, which seemed difficult for a boy without the power of influence or money. Strangely enough an incident occurred at school that helped him along the way. But Gustav did not realize the opportunity at the time for his disappointment was too keen. It happened that the school orchestra had an old bass viol, and the leader, recognizing a player, persuaded Gustav, with few blandishments about versatility and talent, to leave his cherished violin and try playing this "big doghouse." Peered, Gustav tried and discovered, almost against his will, that the instrument had some possibilities after all. Later he found that bass viol players were much more likely to be needed by orchestras than the over-privileged violinists. Now, as a result of that decision, his name is listed as a member in the bass section of the Minneapolis Symphony Orchestra. And he has there the inestimable privilege of playing under the direction of a great conductor, Dimitri Mitropoulos.

Not all of this happened overnight, of course; the double bass is not mastered in a few lessons; a young man without means cannot afford to hire the services of the best teacher; even mastery of an instrument's technic does not mean that a player can step fully equipped into the ranks of a major orchestra. After Gustav left high school, he continued studying the bass viol. Although he received offers from dance orchestras, he knew this was not the type of career he wanted. He floundered a little, then wise counsel led him to apply for a New York Philharmonic-Symphony Society scholarship. It was after he was assigned to the tutelage of Anselme Fortier, bass viol virtuoso of the Orchestra, as a result of winning the scholarship, that Gustav realized fully the possibilities of this low-voiced instrument, and appreciated the service

done him by the school orchestra leader. Well, teaching and inspiration of this sort and a resultant all-out effort on his part, progress was bound to follow; and his next step was admission to the orchestra of the National Orchestral Association, that outstanding orchestral training school about which a story appeared in this department last month! The experience he gained there placed him where he wanted to be—in a fine symphony orchestra. This experience may be given at least part credit, too, for an additional honor which was his in 1941: eight weeks of travel with Leopold Stokowski and his widely applauded All-American Youth Orchestra.

Following a Good Example

Meanwhile the ambitious brothers had not been idle, and close on Gustav's heels, William had followed him into New York Philharmonic-Symphony Society scholarship on the bass viol; then into the orchestra of the National Orchestral Association; and finally, on to the Minneapolis Symphony Orchestra, where he now has spent two seasons. And he in turn has been followed by Thomas, Henry and Jim, all three of whom have been able to meet the high standards necessary for admission to the National Orchestral Association. In the history of that organization it is unlikely that the Jánossy record will soon be equaled: two violins, one double bass, two violists and one viola, mostly all from the same family!

To provide themselves with an income, the brothers organized a Hungarian orchestra, in which was featured a cimbalom, an instrument always found in Hungarian gypsy orchestras. Under the name, Janossy Testverek (brothers in Hungarian), they played a large number of engagements before seen and unseen audiences over a period of four years, disbanding in 1938, when Gustav went west to join the Minneapolis Orchestra. William was the cimbalom player—and also the cimbalom repair man, as he necessarily had to be one time when the instrument fell from the running board of the speeding car. His mechanical ability, inherited from his machinist father, also has come in handy when other difficulties have arisen. He has to his credit at least two inventions that were mothered by necessity.

One of these inventions came about as a result of living with Gustav, in the College Inn Hotel on the university campus of the University of Minnesota. The boys practiced in their room. This led to complaints by students that deep rumblings and grotesque braying sounds distracted them when they were trying to concentrate on calculus or French conjugations or the history of the Nineteenth Century. William gave the complainers a thoughtful, found them just, and set about devising some method or practice that would obviate further disturbance. The result of this was that he and Gustav now have an odd-looking instrument, a bass viol minus a sound box, on which they can practice (Continued on Page 273)



THE JÁNOSSY BROTHERS. A Family Orchestra.

a family with an attractive daughter—likewise from Hungary. It was natural that these two young people of similar backgrounds should become interested in each other, and that they should decide to seek those wider opportunities together. But first came the difficulties of gaining a foothold in a country where language and customs were strange to them.

The family's first musical milestones was the tenth birthday of Olga, the firstborn, when she received a piano. The news that she could have music lessons. Later, further milestones were passed. In turn, Gustav, William, Thomas, Henry and John—each received a violin on his tenth anniversary—and lessons were started immediately thereafter. By the time John was ten, practice space in the Jánossy home was at a premium and rivalry was rampant. Piano lessons had become part of the older boys' program, while clarinet, saxophone and drum playing were experiments on the side. Whoever took over a room first and closed the door against disturbing sounds was lucky. On the other hand, if he acted with total disregard for the rights of his brothers and

an important milestone in radio occurred when, on February 22, Mutual's New York station WOR celebrated its twentieth birthday. Jerry Danzig, the station's publicity man, points out that the year of their start (1922) was the one in which everyone was singing *China Boy* and *My Buddy*. It was the year "The Zeik" and "The Outline of History" were best sellers; front pages headlined "Motion Backs Up Hard-Wrecked," and "Premier Lloyd George to Visit Premier Poincaré." No official ceremonies, no fanfare accompanied WOR's first broadcast. The event was held in a stuffy little rug-draped room, in a corner of the furniture and radio department of a large department store in Newark, New Jersey, which served as studio, office and transmitting site. Some one put on a recording of *April Showers*, pulled the big horn-shaped microphone close to the phonograph; an engineer threw the switch of the two hundred and fifty watt reconditioned amplifier that DeForrest himself had once used in some experiments and WOR began its first broadcast.

Several months later when the station's staff (there were only five) learned that WOR had

been heard at a distance of ten to fifteen miles, they were both elated and proud. So, says Mr. Danzig, they took a newspaper ad "to tell the world about it." A couple of months later the chief engineer resigned because he didn't think radio had a future, so the assistant operator took over. He's now the chief engineer—J. R. Poppell. In the past twenty years, he says, he has seen radio gradually find its future; and he has helped WOR grow from a two hundred and fifty watt to the maximum power of fifty thousand watts and to a position as one of the nation's foremost stations—and the head of a big network.

In the beginning no station did more in the field of good music than WOR. Good music had been a tradition with this station from its beginning. WOR was sort of synonymous with the Bambergers' Little Symphony, one of the first orchestras to present its kind in this country. Today those programs have been replaced by Alfred Wallenstein and his Sunfonaletti. Then there were the broadcasts by the Perot String Quartet. There were no other similar chamber music programs like those of the Perot group when they were first on the air. WOR was the first to broadcast the New York Philharmonic-Symphony concerts.

Alfred Wallenstein, formerly first violinist of the Philharmonic-Symphony Orchestra, joined the station in 1935, and in the intervening years since, he has brought many worth while musical features to the microphone. Besides his "Sinfonietta," there have been his "Symphonic Strings" programs and his "Bach Cantatas" and "Mozart Opera" broadcasts. The few hours of broadcasting daily in the beginning have changed, for today WOR is on the air twenty-four hours a day, seven days a week.

WOR still continues to broadcast many fine



ERICH LEINSDORF, Conductor of German Opera at the Metropolitan

manager says can be said of all major radio stations in America. They have a tough job ahead, and we can believe that they are all endeavoring to meet it to the best of their ability. And not a small part of that job is keeping the general public entertained. Side by side with pertinent newscasts come programs designed to make us laugh or musical shows intended to help us relax.

Two commentators who recently began a series of tri-weekly broadcasts deserve mention here. Both are heard over the Columbia Broadcasting System. Arthur Godfrey, long familiar to the Eastern radio audience for his early morning program of informal observations and songs (7:00 to 7:45 A.M., EWT) is also presenting timely advice on what the average American can do to help war production (Monday, Wednesday and Friday 11:00 to 11:15 A.M., EWT). Godfrey, who

RADIO

Educational Music on the Air

By Alfred Lindsey Morgan

musical programs, but the emphasis at this time is not in that field. News broadcasts and programs for national defense are the fore. The station is aiming at doing its part to help win the war, and its roster of programs include such Mutual Network series as

This Is Fort Dix," "The Navy Anchors Aweigh," the Treasury Department's "America Preferred," and the OEM's "Keep Em Rolling," presented both in cooperation with Government agencies and independently. "We're looking ahead, not backwards," says the general manager, Theodore C. Strelbert. "Our history may be rich in showmanship and in public service, but this isn't the time to pause for a review of our accomplishments. Our listeners are most interested in what kind of a job we are doing today and how we are prepared for tomorrow. We've got a job to do, and we're doing it to the utmost of our ability."

What WOR's general manager says can be said of all major radio stations in America. They have a tough job ahead, and we can believe that they are all endeavoring to meet it to the best of their ability. And not a small part of that job is keeping the general public entertained. Side by side with pertinent newscasts come programs designed to make us laugh or musical shows intended to help us relax.

These Friday broadcasts (3:30 to 4:00 P.M., EWT—Columbia network) known as the British-American Festival are scheduled to continue, owing to their wide success both in this country and in England. These programs, offering many new and seldom-heard old works, are of considerable interest. At the time of going to press we were able only to obtain information on the broadcast of the third. In this program two works will be given world premieres. The first is a "Sinfonietta" by Alexander Semmler, the American composer-pianist, and the second is a "Sonata for Chamber Orchestra" by the British composer Richard Arnell.

The Columbia Broadcasting network plans an Easter performance of (Continued on Page 263)

Busy Housewife Asks Help

I am accompanied and would like a bit of advice from you on how to develop my ready-to-please personality. I do not care to study with a piano teacher for I have taught myself, but the piano is not my forte. Is that I am given a number of "pieces" to learn and am asked to play them. I am not a naturalist and have no desire to play piano pieces because I always preferred accompanying. I have a piano and think that that field is really big for me.

I have a small hand and that would like to have a piano teacher so that I could play octaves and scales more comfortably. Can you recommend any that are good?

I want to add that I am married and have two children and a big home to run in. I am afraid my practice period is necessarily limited to not more than two hours a day. My piano teacher is a good one, but I am afraid that she is not of Hough's "Finger Exercises." In all the keys, scales in octaves, thirds and sixths, etc. I am not sure that I just like to practice. I want you to understand this, that music is not a hobby, but a passion, a desire in me; it is a very real thing to me. I have always made my way, and assumed my responsibilities, so that I could be self-supporting, if need be.

(Strange to say, my husband is proud of me, and I am sure that he is encouraged in my career.)

Perhaps you can tell me as to what I should practice daily and if you should be so inclined, I would greatly appreciate it. I am a housewife with a spirit intuitively. B. P., Wisconsin.

I've been spending so much time in a futile search for your split infinitive that I almost forgot to answer your question. Perhaps some wise Round Tablers can slush it down, but I guess if I can't at any rate, I can make myself understood by giving a split name on the piano—for one can at least correct the infinitive!

It is gratifying to know that your husband is not only proud of your musical accomplishments, but actually "eggs you on" in your accomplishments career.

My husband is a teacher with a varied work who seriously practice, play and teach the piano. I have yet to find one whose husband resents the time and energy and concentration devoted to music. On the contrary, the husband invariably delighted when he is not "musical," and assists in every possible way to further his wife's musical ambitions.

If, in addition to your pianistic achievements, she can "bring home the bacon" in the kitchen, why not make a meal and check—ah that is something! There is nothing like your own good, hard-earned money to add the finishing touch to his respect and to your feelings of independence. Fortunately indeed are women who in addition to the household family and social duties can play and teach the piano successfully. They are among the happiest people in the world. I hope they realize it even if they are overworked.

Your letter is so searching and so serious that I must be all the more practical help to you and others in the same boat. Of course we all understand your prejudice against the teacher whose ambition it is to exhibit you for business reasons. If, like all good accompanists, you possess easy, flexibility, sensitivity in piano playing, and a good ear, there is more reason for some teachers wanting to capitalize on your ability. But I'm afraid I cannot offer you much encouragement if you work without guidance. You are now very sensible practicing just the routine you need. What else is left for you to take except the usual technical diet: "Czerny-Liebling." Volume III, the harder



Correspondents with this Department are requested to limit Letters to One hundred and Fifty Words.

Conducted Monthly

By

Guy Maier
Noted Pianist
and Music Educator

artean "question" and the Goodman "answer." Above all, he becomes startlingly convinced of the superiority of Mozart over Godwin.

Furthermore, the piece is not at all easy to play: the students who innocently tackle it soon learn how difficult it is; but because they love it, they persist in mastering it. Then they know that the real Mozart will be even harder to come by, so interested are they when they go on a Mozart diet!

It is quite tame to debase any "classic" piece by jazzing, "boogie-wooging" or distorting it. Templeton has not done this. His phrases are his own, developed as nearly as possible in the Mozart style. He has turned out an excellent job. For the student it is a difficult work to play, but extremely effective for an artist with virtuoso technique. Von Bölow, for whom Strauss wrote the "Burleske," declared it unplayable—so the composer produced it himself.

Two but, isn't it that Strauss' assumption that deadness has made us underestimate his youthful works? The early symphonies, instrumental solos and chamber music are rewarding, possessing vitality, and deserve frequent hearings.

I send some suggestions for people with no musical training. Pieces that the big ones like Duke Ellington, Count Basie, etc., play, and such. Can you suggest others?

Will you suggest some good numbers for children? I am a teacher and music in our services—L. M., Oklahoma.

Whenever I hear of a serious aspiring student like yourself living in a community with little opportunity for musical expansion, I am filled with the zeal to become a musical drummer—not a "peddler," but a sort of traveling teacher, to teach as stimulator, pepper-upper, checker-upper, or as they say, "what-have-you" for much less. We need hundreds of just such persons—but where are they? The best advice I can give you is to find some larger center every few weeks to give occasional lessons from a professional teacher. There are many such in your state.

I seem to me that for your purposes you'd better stick to collections or albums of music. There are dozens of reasonably priced volumes. Here are a few highly recommended ones: "Piano Classics," "Great Pieces of Piano Music"; "Munich," "Metropolitan," "Everyone Loves" Feltz; "Play-Nine Notes You Like to Play"; "Everybody's Favorite Piano Pieces"; "Music for the Advancing Pianist," arranged by Wagner.

2. Speaking of your piano, your best standard by far for church services, including funerals, is that admirable piano volume just "Classics for the Church Pianist." That's why every student recognizes and appreciates the Mo-

compiled by Lucille Harhart, a fine collection of thirty-eight classics—one for almost every Sunday of the year. Get it at once—you'll love it.

The Strauss Burleske

Can you give me any information about the "Burleske" by Richard Strauss? Is it solo piano or orchestra? I have tried to buy a copy of it but can't secure it. Grove's "Dictionary of Music and Musicians" does not mention it. Can you tell me in the article on Strauss or in the complete list of his works? C. S., California.

Tek! Tek! Yes, you are right. Even good old omniscient Grove occasionally falls from grace. This, however, is a serious omission for the "Burleske" is very much alive. Unfortunately, it is a foreign publication and I'm afraid you will not find a copy of it in any store just now.

The "Burleske" is a sturdy, youthful work—written when Strauss was twenty-one. Everywhere in it you will find the struggle between the conservatively reared Strauss cub, and the wild lion who was born roar for himself. The "Burleske" is a riotous, spirit and tongue are pseudo-Brahmin in quality. For the student it is a difficult work to play, but extremely effective for an artist with virtuoso technique. Von Bölow, for whom Strauss wrote the "Burleske," declared it unplayable—so the composer produced it himself.

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Boogie-Woogie

Although I have a jitterbug, "boogie-woogie," has fascinated me. Please explain it and tell me where I can learn to play it. Where can I find examples of it to study? W. M., Manana.

Will you like boogie-woogie—F. K., Midwest.

If you like good boogie-woogie and fervently wish that I could rattle it off myself! But I'm afraid you'd rather have your boogie-woogie from another source. For instance, have you tried recordings? Have you heard Will Bradley and his orchestra in "Beat Me, Daddy, to a Boogie-Woogie" Barbershop others like it? There's B. W. for you!

As I see it, you just take any lively bass motive in sixteenths, like these:



play them to death on all degrees of the diatonic scale, and add anything and anything but the kitchen stove in the right hand. The wilder, wilder, the more syncopated, more dissonant the better. . . . And it just goes on and on into the night—until you and the neighbors lapse into delirious tremors. That's why they call it Boogie-Woogie. I guess!

Look Your Best
To Capture Public Favor

"Crank up your curls and exercise off that bulge if you would succeed with the public."

By Elizabeth Searle

We have conferred with hundreds of young artists, all eager to succeed as public artists. We have a deep reverence for the dignity of art, and we have never known a permanent great success unless it was founded upon real ability, combined with hard work. However, we have time and time again been bold enough to make clear to young women and young men that any thought of success was jeopardized by a careless, "sloppy" appearance. The girl who sings like an angel and looks like a "frump" is usually defeated at the start. Your appearance and your ability are not all. Your behavior, your manners, your stage deportment are quite as important. This writer talks to girls as one girl to another.—EDITORIAL NOTE.



MONA PAULÉE. Of the Metropolitan Opera in an effective concert dress.

Two PET PEEVES

of mine are these: the comment, "Oh, he looks so charming that it really wouldn't matter how well she played" (or sang or what not); and the girl who performs looking like the cat (or worse) dressed in with stringy hair, cracking nail polish, and crooked seams. There is no excuse for the first—a musician is trying to put across a musical idea expressed in a piece, and it is extremely thoughtless of any one to forget that fact. But it is surprising how often that inane remark is made. As for my second peeve, there is even less excuse. Appearance must be considered, unless you play in the dark; and carelessness about the details of personal appearance distract the attention of the listener. In this day of streamlined competition the girl who sets out to win a career in the field of music can no longer depend on her fast fiddling or smooth as silk vocal cords. She must realize that in cases where a choice between two or more applicants is to be made, personal appearance and personality will count. Often an employer is unconscious of the tremendous impression which looks and grooming make upon him, but they do go to make an imprint that is worth its weight in salary. Many a time two

applicants of equal musical ability apply for the same job. If musical I. Q. is equal, then one must possess an added something in personality to land a contract.

It takes strenuous effort to become a musician, no matter what the instrument. Musical technique takes hours and hours of faithful practice to per-

fect; voice and stage presence also require conscientious practice to develop. Lucky the girl who, along the road to study, has a teacher who realizes the importance of posture, carriage, make-up, clothes, and general grooming. These items can make or break a career. Fortunately every girl can develop poise, an erect, graceful carriage, the ability to choose dresses which enhance her good features and minimize the effect of her poorer features (of which we all have some). And she can force herself to maintain a standard of meticulous grooming. Attention to these details will pay untold dividends.

A girl's hair can be one of her greatest assets. Regular brushing and shampooing will make it shine, and in this day and age of permanent waving there is no longer an excuse for stringy hair. Once you find the right style for your hair, don't be afraid to wear it that way even when custom dictates differ. Individuality is precious.

Hands Tell Much



LUCILLE MANNERS. Concert and radio singer in a brilliant platform costume.



Right. MARGARET SPEAKS. Concert and radio singer in her latest striking concert gown.

The hands, especially of an instrumentalist, come in for a good share of attention. Bright nail polish these days is a matter of choice. If you wear it, be sure that it is in perfect condition when you appear in public. If you play a harp, a guitar, or any one of the instruments in which the tone is produced by the fingers plucking strings, you will soon become accustomed to the number of people who rush up after a performance and grab your hands (without so much as a "your leave") to "see how they look." How embarrassing that can be if your hands are rough, or you have a hangnail, or if you neglected your manicure (thinking no one would notice, just this once). So be as fussy as you wish about time reserved

Music and Study

to care for the hands, daily!

Clothes for the girl will tend to appear before the audience imminently important. She must plan to wardrobe so that she will be able to appear well-dressed at a church service, at an informal tea, at morning recitals, and at formal evening affairs. Perhaps she has plenty of money and unlimited charge accounts. If so, this is no problem for her. But if she is still in the struggling stages of the game (as so many are) then she is probably called on to use every effort to keep the wolf out from under the piano bench. In which case she will want to dress practically and economically. This calls for serious thought. Dresses of good material and simple lines are the best. Colors and cuts will be in good taste, while eccentric styles and fussy frills are quickly dated. Economy does not necessarily mean buying cheap dresses. Usually one beautifully tailored and fitted dark dress will prove itself invaluable because it is at home in so many different scenes. Every girl (musician or not) must discover what styles are right for her. Then she must stick to her credo. And she must never allow herself (if she is on a budget) to be stampeded on the spur of the moment into buying a dress which will be perfect for Mrs. Jones' garden party next Tuesday, but will there after be too heavy for the winter months to come. Clothes which are graceful, well-fitting, and comfortable should be the dressing goal of every girl. The musician will find, too, that the knowledge of being well-dressed adds immeasurably to her self-confidence as she walks out before an audience.

Special Problems

Some instruments present special dressing problems. For instance, the piano students of both harpists and violinists are such that full skirts, not too short, are a necessity. There must also be plenty of room in shoulders and back to allow full freedom of the arm and shoulder muscles. Big buttons or ornaments down the front of the waist are usually in the way. Violinists must take special notice of sleeves, and buy only dresses with sleeves that will in no way hamper free bowing. Pianists and string players as a rule have developed, through arduous practice, strong arm muscles. Often these muscles are large and inconveniently sleeveless dresses are not the best choice. A can sleeve, at least, or an attractive short sleeve, even in formal dresses, makes a much more appealing appearance. Arms, unless one has unusually beautiful arms, are not the best choice.

On the contrary, if one is so fortunate as to be in daily contact with the unique and rare person who possesses an easy, flowing beautiful voice, with properly pitched tones that are colorful and vibrant, one cannot help absorbing some of this depth of beauty in his own nature. A quiet "Glorious" spoken in a cheerful, pleasant voice will start one well along the way to having that good morning and good day! This habit established with a young child will make a very real contribution to the formation of his character.

It is too late

for those who have now attained manhood and womanhood to repair the reward of this early voice training. It is true, however, that by careful study and analysis of their own voices, they can develop pleasant, well modulated tones.

But, as in all building, the strength and preservation lie in a perfect foundation. Begin with the child! Every child should learn the correct use of the voice, both in speaking and singing. The two go hand in hand; they are, indeed, inseparable.

The best time for a child to begin the study of "Voice Cultivation" is at birth! From the hour of its birth, a child should hear only tones that express harmony. A mother should sing simple little songs to her baby, daily, just as she should read beautiful poems to him, long before he can do so, but bask contentedly in the security

which the music and rhythm of her voice will produce.

A child, whose mother sang to her and read to her in the manner suggested, sang the tune of "Bye Baby Bunting" perfectly, at the age of eleven months. She also recited little poems, in a sweet clear voice that expressed real feeling, at the age of three. These are not radical statements made by a fanatic; neither are they mere theories. They are actual facts that have been proven and will continue to be proven in a very natural way.

Learning the correct use of the voice in speaking and singing as a child, should rank equally in importance with learning to read and write. It is possible to take a child with only an average voice and, by careful, judicious cultivation, make that voice beautiful. Voice cultivation for children is simply, in the last analysis, voice preservation. To cultivate the voices of the boys and girls of to-day is to insure better, finer voices in the men and women of tomorrow. To cultivate a child's voice is like taking out an insurance to protect the voice of the adult he will become.

Never should the child sing in any but soft, sweet tones, the pure tones of the head voice. These should be developed throughout the entire register of the child's voice; the result is truly gratifying. I have never heard more beautiful music than the voices of our children's class singing, at Christmas time, most ever lovely and appealing old French carol, *Bring a Torch*. Not a forced tone among them! All singing with utmost ease and pleasure in beautiful, flute-like tones! It is this flute-like quality that will enable one to recognize the true child voice. And this quality developed patiently, will much perseverance, will compare well to the playing of this sweetest of instruments.

Children should never be urged to sing loudly. To do so is to spoil the natural beauty of the child voice. The more softly he sings, the better, for it is only as he sings softly that he can use these fine flute-like tones of the head voice. There is nothing more thrilling or soul satisfying than to hear the voices of a large group of children, singing in this perfectly natural, beautiful manner.

The psychological effect alone of these voices is such that one might well give pause to consider the benefits of correcting them. Harsh, strident tones are irritating to those who must listen to them. If one associates constantly with a person who uses such tones, he is apt to become irritable and dissatisfied with life in general.

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The best time for a child to begin the

Save the Child Voice!

By Myrtle Holmes Maylor

BECAUSE IT IS THE DIVINE RIGHT of a child to be happy, he finds expression of this happiness, almost from infancy, in

His first feeble attempts may be scarcely recognizable in the gurgling and cooing sounds which he emits, but nevertheless, he is singing in his baby way, thus giving vent to the perfect comfort or satisfaction he feels, subsequent to his morning bath or feeding.

The human voice is God's greatest gift to man. Is it strange, then, that the cultivation of this voice should begin in earliest childhood? The horiculturist would not dream of making a particular plant lead it to the mercy of harmful weeds which would, in time, destroy it. Then, why should the child's voice be neglected, left to the merciless and sure destructive power of misuse?

For all know that a child will use his voice, regardless of cultivation. He will sing; he will speak, and in most cases, unless otherwise taught, he will do both incorrectly. Thus, in time, will the weeds of neglect and ignorance destroy all the natural beauty of the child voice, leaving only harsh, rasping, throaty tones.

One need only listen to the voices around him, in whatever walk of life he may find himself, to prove the truth in the foregoing statements. What do we hear? Harsh, unlovely voices! Tones that are completely lacking in beauty, color and spirit. Tones still further voices, tired, rasping voices; sharp, thin voices; loud voices! In short, for the most part, we hear only tones that are jarring to our finer sensibilities.

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But, as in all building, the strength and

A Minimum Speed Limit

By Dorothy D. Freas

Sometimes, as on the road, a "minimum speed limit" crops up in a trying situation. In pieces containing taplets or runs, the pupil may play one note after another. If the composition has been practiced carefully—and the teacher must use good judgment as to that—and if the fingers are well trained, these wrong notes sometimes may be eliminated by suggesting the use of a little faster tempo, throughout. Perhaps this induces greater concentration on the pupil's part, but it works very well in most cases.

THE ETUDE

The Tone and the Word of Song

By

Wilbur Alonza Skiles

THE BEAUTY OF TONE QUALITY in singing comes as a result of freedom in the tone production and of having proper mental concepts and ideals. If a free tone with beautiful quality is produced, the singer is taking his first step toward artistic success. This is the reason why he should by all means master the technic of singing. It is by technic only that the vocalist may really express the true message of his song; and it is always the meaning of the song that people want from the singer.

For complete expression of a song's message, the words must be *sung*, rather than just spoken. That is, the singer must sustain the tone on a definite pitch in singing, whereas in speaking he is not required to prolong the tone or the vowel sound, and no definite pitch is necessary. As the tone is sustained, the vocalist must simultaneously mold the vowel, the word, from the tone. Then the vowel sound, which constitutes the body of the word, must be prolonged with the flowing tone, for the purpose of bringing about intelligible, fluent enunciation. This molding and sustaining of the vowel from freely produced, beautiful tone constitutes the nucleus of good singing.

The Enunciatory Organs

The lips, the tongue, the teeth and the palate are the organs of enunciation. If the tone is well produced, the articulation will take place freely in the front of the mouth where these enunciatory organs can mold the tone into syllables most advantageously. But this must be the flowing, sustained tone of singing, or it will clog somewhere and be rendered inferior in quality. Students of singing should remember that the words of song must be *sung*, and not merely spoken. Many novices involuntarily think of the words as they are used in speech, and speech does not require that the tone or the vowel sound be prolonged on any definite pitch.

Correct Deep Breathing

"The control of breath begins in the throat at the moment the tone is started. This control is never stationary but spreads downward as the pitch rises or the breath energy diminishes." This great truth came from the famous teacher of voice, Giovanni Battista Lamperti, and it should be kept at the fore of every voice student's thinking.

Without correct respiration, right control of outgoing breath, and complete utilization of every bit of breath by the vocal cords, there can be no excellence of tone; but without correct formation and delivery of the vowels, respiration, even though carried on perfectly, is of no real value.

Vowels must be allowed seemingly to impinge, or focus, as nearly as can be described, above and back of the nose. But again we must remember another great teaching principle of Giovanni

Battista Lamperti: "All singers who think their voice is a thing to be put and placed where they will, come to grief." And, too, Dr. P. Mario Marafioti, in his excellent book, "Caruso's Method of Voice Production," warns: "The laryngeal sounds must be transmitted to the mouth free of any interference." When the five Italian vowels are allowed to find their correct "place," in a natural, involuntary manner, they constitute the stepping stones from which spring the concomitant joints of speech—the consonants. An open throat, an adequately arched chest free from any sign of tension, and the natural propelling action of the diaphragm breath—all work together to bring the middle and higher tones into what is fittingly termed "the resonator," which is authoritatively recognized as being in the head. Through this wonderful resonator, the singer has within his power the ability to make whatever he wills of the composition he is singing.

Flexibility of the Tongue

"The flexibility of the tongue is of most essential importance in voice production, as this organ is probably the worst enemy of singers, often constituting the most obstinate impediment to freedom of their voices. By an instinctive act they usually retract the tongue toward the throat, and keep it in tension, thus preventing the laryngeal sounds from freely coming out and reaching the mouth. This causes serious interference, which must be overcome at any cost at the beginning of voice training, for the flexibility of the tongue assures the freedom of voice production."

This well expressed truth comes from the book by Dr. P. Mario Marafioti, previously mentioned, and should be conspicuously placed in every voice studio.

Towards acquiring and maintaining this necessary flexibility of the tongue, students of singing can do nothing better than to practice first the following exercise each day:

Exercise Number 1

(A) Stand before a mirror. Allow your mouth to drop open loosely and naturally. Now take careful account of your tongue as you speak firmly but not too loudly the sound of *ah*, as in word "father." If your tongue retracts from the lower teeth in front and rises in its middle or back portion, your vocal muscles are not strong enough and are in need of cultivation.

(B) Now, with your mouth in this natural,

VOICE

loosely open position and the tongue relaxed upon the floor of the mouth, the tip touching the lower front teeth, stroke the tongue very easily with an index finger from rear towards the tip, through the center. Use no physical pressure with the finger. Continue this stroking now for only a minute or two, and a natural yawn should occur. Next, after allowing a few minutes to elapse, repeat this same exercise as carefully as before. Through this stroking action upon the tongue the vocal muscles are induced to respond to the impulses of your mind, the impulses of freedom and relaxation. Remember that only mental effort is to be employed, not physical strain or pressure. Ten minutes each period, five periods each day should be devoted to this practice for about six weeks, after which time every Freddie voice should be evident in the tongue to prove that the muscles beneath the tongue are responding strongly to your impulses of freedom and relaxation. And when these muscles under the tongue so respond, their affiliated muscles (the intrinsic vocal muscles of the throat and the mouth) will be gaining strength and liberation, and it is the power and freedom of these vocal muscles that mean everything to you in your efforts towards good, pure tone production and intelligible diction.

The Use of Diagrams

"It is a truth," states Mr. Louis Arthur Russell in his splendid book, "English Diction for Singers and Speakers," "in voice culture, both in the matter of diction and of singing tone-production, that local mouth effort, instead of aiding, hinders us. To attempt to learn to enunciate clearly through the use of diagrams showing forms of mouth, has always appealed to me a folly. This method is in favor, especially with elocutionists; but, for reasons which I shall try to make plain, I believe the principle false. Nature supplies the machinery for voice-production and for language or speech; and this machinery is, in the main, so subtle as to be, so to speak, out of reach of our direct control; this machinery is, of course, muscle power, and the action is what we call involuntary."

This bit of wonderful instruction should find a place in the teachings of every voice instructor. It is not necessary to add a word to it, it is complete in itself.

Correct Larynx Positions

A low, retained position of the larynx is always recommended by reputable teachers for the clear singing of florid music. The student may best obtain this position of the larynx, and that involuntarily, by securing (Continued on Page 266)

Music and Study

Get That Child's Interest

What are you doing to make music lessons a delightful experience?

By

Jane Bradford Parkinson

DO YOU LISTEN to your child practice? If so, what do you hear? An intelligent performance of something pleasing, and within his reach, or a jumble of wrong notes.



At a Costume Recital

faulty rhythm, and discontented bangs? Do you know that getting the child's interest and holding the interest is half the battle?

Playing the piano should be a pleasure to every child from the time of his first lessons. He should come home from these lessons playing pretty little melodies, rhythmically and expressively. In most cases, he should be singing attractive words to them.

The child should not come from these first lessons, to which he has gone so reluctantly, bogged down with a weight of lines and spaces, worrying about hitting, in some jerky fashion, the proper keys, and already beginning to dislike the word *practice* with all its dread implications.

How often does the parent hear, "Oh, Mother, why do I have to practice these old exercises? Why can't I play something pretty?"

normal approach. Take singing has been singing chiefly by imitation or by rote. It follows logically that the child should first play by rote. So when your child comes home from his first lessons, singing and playing melodies, before he knows the names of the lines and spaces, do not hold up your hands in horror, and say that is not the way you were taught. Just be thankful that your boy or girl has an up-to-date teacher.

There is still some outcry against this principle of teaching the first piano lessons by rote as a "by ear" performance that will interfere with later ability to read. This objection is not made by those who know that present day teaching methods, in presenting new ideas, make use of the things a child already knows. "By ear" and "by rote" are two distinct things, but the child who is blessed with the "by ear" instinct is to be envied, and should be encouraged by his teacher, and his parents, to use intelligently and happily one of nature's greatest gifts.

No one would think of saying that a child must not talk before he can read the words from the printed page. Nor would any one say that he must not sing before he can read music. Why then should not play in the same way, by imitation, before he can read notes?

rote teaching is a definite, planned way of instruction that has its application to every branch of a child's learning. Playing the piano by rote is as consistent as learning to talk by rote, to copy my rote, to copy a picture in a drawing lesson, or to learn manners by imitation.

The child of nine years, or younger, should first play a few two-phrase or four-phrase melodies, or within the five-finger position. These should be played with either hand alone, seldom with both hands at the same time. Two hands, playing permitting one hand to obscure the faults of the other, will also be discouraged.

Effectiveness of Song Approach

Since the child sings long before he is able to play, the song approach to the piano is the

most effective. A few intervals are well played, the pupil is ready to encircle on the printed page the little melodies he is then playing with so much enjoyment. The enlargement of his knowledge is

thus made from keyboard to notes, for the printed page comes to life as a perfect picture of the piece he has just performed. His understanding of this picture is increased as he sings with words, syllables, finger numbers, key colors, letter names, and neutral syllables. He learns to recognize, and to play at sight, musically and rhythmically, whole groups of notes that have been a part of the experience of some other piece.

A Gradual Development

Imagination appeals to the child's natural imagination, and should be sustained by the use of books after the type of the well known "Music Plays Every Day," which adds fancy and color to music, without departing from sound teaching principles.

When a child (Continued on Page 274)



Practicing with Keyboard Charts

Problems in Organ Playing

A Conference with

Pietro Yon

World-famed Organist and Composer
Honorary Organist at the Vatican
Organist and Musical Director of
St. Patrick's Cathedral, New York

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

Pietro Yon was born in Piedmont, Italy, where he began his musical education at the age of six under the guidance of his elder brother, Constantino. Later, he attended the Royal Conservatories at Milan and Turin. He entered the Academy of St. Cecilia, Rome, graduating with full honors in organ, piano, and composition, and receiving first and special prizes. He served as organist at the Vatican and the Royal Church at Rome and, since 1926, has been in charge of music at St. Patrick's Cathedral in New York City. Mr. Yon is also distinguished as composer, concert organist, and teacher.

Editor's Note.



PIETRO YON. At the Console in St. Patrick's Cathedral.

THE GOOD ORGANIST is not made; he is born and developed. In addition to a gift for music, he must feel a special affinity for the organ which amounts to a vocation. The student who wants to be the organ in the hope of finding a lucrative career will never go much further than manual and pedal manipulation. In

my experience, the organists who have made the greatest artistic success are people who simply came to love the instrument. During one of my tours, I found a small, barefooted child in Texas; he had ragged clothes and a great hunger in his eyes. He told me, shyly, that he "needed" the organ, and asked me what to do. I helped him as best I could and, for a time, heard no more from him. Later, I learned that he was on the road to eminent artistry. He was a real artist and recognized his own medium.

Fortunately, America is full of native artists of this kind. When they grow a bit older, their feeling for the organ drives them to serious study, not for gain but sheerly for the love of it. They find themselves little jobs, as waitresses or errand-boys, in order to go on studying. When they reach the age of twenty, they feel the great desire to live with the organ permanently; that is, to make their livelihoods from the work they love. Then is the time for them to prepare for the organist's career.

The organ should never be studied as a first instrument. It requires a firm and thorough

pianistic preparation, especially in the polyphonic music of Bach. Only a creditable Bach player should go on to advanced organ work. There seems to be a curious notion prevalent that organ playing "spoils" a piano touch. Nothing could be further from the truth! In most of the great European conservatories, including my own Alma Mater, the Academy of St. Cecilia in Rome, two years of organ work is required of every candidate for the pianist's diploma. Pianistic preparation is absolutely essential to organ playing—and organ work is valuable for the perfection of pianistic technique.

Preparing for Concert Career

Organ playing, as such, requires a different preparation from church musicianship. I prepare all of my organ students for concert work. When they have an acceptable repertoire and a thorough understanding of the instrument, I subdivide their work into concert and church music, pro-

viding them with the means of playing in recital halls, in churches, in theaters, or in private homes. In addition to providing my students with practical repertoires, I give them registrations for their music that can be used on all organs. No two organs are exactly alike, yet the principle of all is the same. Thus, I give them registrations similar to symphonic orchestrations; no matter how the organ on which they play may be equipped, they can find the suitable groups.

The preparation of the church director of music is more extensive. It must include harmony, composition, a knowledge of voice production, and the training of different sets of vocal choirs. As a rule, I prepare all church candidates in the liturgies of the Roman Catholic Church, because these are the most difficult and also the more comprehensive. Again, many Protestant churches prefer organists who are familiar with Gregorian chant, even though they may have little contact with it beyond its purely artistic values.

If I have spoken of organ work in terms of advanced study, I have done so because all organ work properly speaking is advanced in nature. The student takes his first steps in musical development at the piano. There he learns technique, touch, and general hand manipulation. He should have a better-than-average understanding of hand work before he comes to the organ at all. Then he finds that he has a number of adjustments to make, of course, but that his hand action should need little drill, as such. His hand work, at the organ, is concerned chiefly with problems of touch. One often hears it said that the organist requires a special *legato*. This is not so. He needs only an exact *legato*, such as the pianist should have but often does not. The pianist is inclined to depend too much upon his piano, for he regards his *legato* notes but does not hold them for the correct duration, counting on the pedal to do the holding. It is this defective *legato* technic which must be overcome in organ work. Every note must be held for its entire duration. Further, the organ *legato* demands high finger action, so that the successive notes will be clear and without interference. *Staccato* notes, on the other hand, which are harder to achieve on the organ, require their own adjustments in comparison with piano work. A piano *staccato* may grazze the top of the keys; the organ *staccato* may not. It requires full, deep finger pressure, quite to the bottom of the keybed. Also, it must not be too short in value. Otherwise, insufficient time is allowed for the wind to go through the pipes, and the full voice of the note is not heard. These adjustments are based on the fact that the organ is not a percussion instrument, but a wind instrument.

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EAR TRAINING, as ordinarily understood and conducted, is treated as part of what is most unfortunately called "musical theory." It is given at an advanced level as a special subject usually by a conservatory or a university department of music, and it consists almost entirely of such things as interval and chord recognition and melodic and harmonic dictation. All too obviously the scheme fails to yield practical results. We constantly find that musicians who have passed courses of this kind and who come back for further study after some years of professional work, seem to have lost almost all of what they—presumably at least—had at one time more or less mastered. The only possible reason is that the content of the studies had so little to do with the actual disability, to the date, professional and artistic problems that there was no occasion to keep it in mind. And usually it takes only a very simple test to prove that their powers of hearing music expertly and with precision are exceedingly limited.

Yet any musician who cannot hear and image music adequately is under a grievous handicap. He is handicapped as a teacher and critic, because he cannot analyze by ear the performance of others. He is handicapped as a performer, because he cannot precisely and certainly judge his own performance. Any powers that are supposed to be "technical" are really natural rather than manipulative, and can be solved with surprising ease once the proper rendering is precisely imaged and precisely heard. Indeed it is not too much to say that any plan of musical education which does not center upon hearing from the very first is radically defective. Skill in hearing is the very essence of a working musicianship worthy of the name. And practical ear training aims simply at building the power to hear and to image the tonal and rhythmic pattern in all its reality and detail. How, then, should it be conducted?

From the Very Beginning

1. Begin with the beginner. Ear training should not start when the student enters the conservatory. It should start with his first music lesson and continue from them on. One of the chief reasons why so many people fail to develop practical skill in hearing is that the whole business is begun too late, so that the ability has no time to mature. When a student is ready to enter a professional school of music, there is no great need for him to be able to write a good harmonization or a good basso. But there is a very great need for him to be able to play music well and exactly. He can be taught to do this if the master receives constant emphasis in all his previous instruction. Then the formal and abstract study of "theory" becomes fruitful because it has a proper basis in musicianship.

Mental Practice

4. The pupil should be urged and encouraged to do a good deal of his practicing away from the instrument. That is to say, he should be trained to think through and image the compositions on which he is at work, as well as to play them. We know that it is possible, by consistent effort, to build up a very precise and adequate mastery of musical imagery to carry and go through a composition in one's mind. This power is not an inborn gift, but an acquisition. And it is a very valuable one. When one is playing or singing, the motor problems constantly tend to pull one's attention away from the musical effects. More than this, when one is playing or singing one can hardly avoid hearing one's *intensity* rather than one's actual performance. Any such a satisfactory way out is to be able to hear and to place the music in one's imagination. At first this is certain to be quite difficult, although young children will often surprise a teacher by succeeding with a naturalness and ease impossible to older students long established

Practical Ear Training

By

Dr. James L. Mursell

Professor of Education At Teachers
College Columbia University

to learn to execute ought to sound, gained (from recordings, or from performance by the teacher. He should be led to train himself in imaging how the music ought to sound. At every stage he should check the effects he himself is producing against the ideal effects desired. Manipulative expertise should be treated as a means rather than an end. And always the problem on which the learner should be trained to center his attention is that of making the music sound as it wishes it to sound.

3. The encouragement and promotion of intelligent hearing should receive far more emphasis in elementary and intermediate musical instruction than it ordinarily does. The great development of mechanical music leaves no excuse for restricted listening. Yet a great many teachers seem to feel no responsibility whatever in the matter, and their lessons do little or nothing to influence pupils to take advantage of the immense wealth of opportunity now being offered. A student of music in the modern world should know, through hearing, anywhere from twenty to a hundred times as much music as he plays. If a pupil is led to cultivate his opportunities for listening, and if his teacher gives him some suggestion upon how to do this intelligently and with discrimination, these experiences are sure to be reflected both in his playing, and in his general musical development. For he will be learning something of momentous importance—the great fact that music is primarily something to be heard rather than something to be produced by the laborious manipulation of an intricate piece of machinery.

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THE YEAR 1942 MARKS the Centennial Anniversary of America's oldest, and the world's third oldest, "Major-league" symphony orchestra—the New York Philharmonic-Symphony Orchestra. The London and the Vienna Philharmonic orchestras only are more venerable. And this hundredth year sees in the United States of America a well established tradition of fine symphony orchestras, a goodly number world famous, and numerous others existing in nearly every city of any size from coast to coast. Headed by the "Big Four"—New York Philharmonic-Symphony, the Philadelphia Orchestra, the Boston Symphony, and the Chicago Symphony—our American orchestras compare favorably in all respects with those of the Old World.

But what of the natural associate of the symphony orchestra—the symphonic bands? Bands are an inevitable part of American musical history, but no one would suggest as yet that the symphonic band is on a par with our symphony orchestras, from point of recognition at least. Perhaps one of the biggest obstacles to symphonic band recognition on a greater scale has been the indeterminate, often indiscriminate instrumentation.

The Modern Symphonic Band

True, the modern type of symphonic band instrumentation was "standardized" not long ago by the American Bandmasters' Association. Reiterating a well used phrase credited to Vice-President Thomas R. Marshall many years ago, "What America Needs is a good five cent cigar!" we take the liberty of paraphrasing and say (the A. B. A. to the contrary notwithstanding), "What America needs to-day is a perfectly balanced *genuine* symphonic band."

Why do we emphasize "genuine"? Because no other description is necessary. Ordinary concert or military bands include reed woodwinds, brasses, percussion, and sometimes the harp, a great many modern symphonic bands include the oboe and double bass viola. It is to rub. Double bass viola is a purely orchestral instrument, and are utterly out of place as members of the band. Though many bandmasters may not endorse this statement, there are not a few competent music critics who will agree with this contention.

The presence of the stringed basses in the band creates the impression that the organization as a whole is something of a musical "mongrel," a sort of half-breed group which is neither band nor orchestra. Back in 1913, the writer listened to a concert by the Innes Orchestral Band, the forerunner of the modern symphonic band. That band included two double bass viola. Frankly, even then, as a youngster, we felt that Innes was mistaken in his efforts to create something new.

The late John Philip Sousa, Arthur Pryor, Patrick Conway, and other renowned bandmasters did not favor the use of string bass for band

The Ideal Symphonic Band

By

Curtis H. Larkin

The following article is included in the series presented in the Band and Orchestra Department because it is a careful and thoughtful approach to the problem of Symphonic Band instrumentation. It is felt that this handling of the subject will be found interesting to all who are either directly or indirectly associated with the band field in America.

The editor is cognizant of the fact that a great many varying viewpoints exist in the matter of band instrumentation for the present or for the future. Some of the viewpoints and opinions put forth in this essay do not coincide with the ideas of the editor. But believing that Mr. Larkin has admirably tackled a problem that is of great general interest, the editor is glad to present his opinions in THE ETUDE.—EDITOR'S NOTE.

purposes. The harp is the sole stringed instrument properly belonging to both the band and the orchestra. It possesses a shimmering lowness of intonation which cannot be duplicated elsewhere; no adequate substitute for it can be located. In bands numbering eighty-five instruments or more, a pair of harps should be included, just as they are in the great symphony orchestras.

What about the formation of the various choirs which constitute the true symphonic band? Should not these choirs be made up in accordance with the groupings of the symphony orchestra? For example, the B-flat corner of the concert band should not take the place of the orchestral B-flat trumpet within the genuine symphonic band. The most important factor in the development of symphonic band instrumentation, however, is the full realization of the value of all the reed woodwind instruments found in the symphony orchestra. We shall take up these instruments separately.

Importance of Balance

As the symphonic band increases its total number of instruments, a corresponding proportion of flutes and piccolos should be included in order that balance shall be maintained, and so that they may be heard easily. Even in the case of bands numbering not more than thirty performers, there should be at least two flute-piccolo members in the ensemble. In this connection we might liken the flutes to the coloratura sopranos. They have this status among the woodwinds, while the clarinets are the bravura or dramatic sopranos, and the oboes are the lyrical soprano voices.

The most important band group is, of course,

BAND and ORCHESTRA
Edited by William D. Revelli

the clarinet choir, which comprises the "body" of the band just as the stringed instruments are the bulk of the orchestra. The majority of symphonic bands usually contain a minimum percentage of forty per cent clarinets out of the full ensemble. It is our belief that a still larger ratio should exist. There should be a range of thirteen to twenty-two clarinets in bands of thirty to fifty members and this should increase in the larger bands until there is approximately fifty per cent proportion in bands of one hundred performers.

The high pitched E-flat soprano clarinet has its special niche in band and orchestra alike. The B-flat soprano clarinets replace the orchestral violins; the E-flat alto clarinets replace the violas; the B-flat bass clarinets replace the violoncellos; while the E-flat and BB-flat contrabass clarinets are the ideal replacement of the double bass viol. Yet very few of the professional symphonic bands give thought to the use of the magnificent contrabass clarinets. How many bandmasters are aware that the contrabass clarinets are quite as effective as the stringed basses in pizzicato passages, and that they can be played in rapid tempo with ease?

And certainly the oboes and bassoons are extremely important to the symphonic band's instrumentation! They both deserve more appreciation and utilization than they receive at present. What about the oboe d'amore, or angular (English horn—tenor oboe), heckelphone (baritone or bass oboe), and the contrabassoon? All of these instruments are members of the symphony orchestra, and ought not to be omitted from the symphonic band. In addition, the giant E-flat contrabass sarrusophone (in reality a contrabassoon constructed of metal) would be a tremendous reinforcement of the entire bass foundation of all the reed woodwind choirs.

It may seem strange to some to include the saxophones in symphonic formation ensembles, yet these fine instruments have already won their spurs with the symphony orchestra, and they logically belong to the symphonic band. There are many compositions which require the mellow nuances of the saxophones in order to achieve the proper and desirable results. As played by recognized legitimate artists, the saxophone is capable of beautiful expression, and of tonal qualities far superior and removed from the idiosyncrasies of the spectacular and tempestuous jazz idiom.

The Brass Section

We turn now to the brasses. Despite the consideration given to the rulings for standard instrumentation by the A. B. A., there was a failure to correct the prevalent preponderance of brasses. The over-weight of brasses is a deterrent to perfection of balance throughout the ensemble, and a proper scaling should (Continued on Page 275)

An Interesting Progression

By Allen Spencer

IT IS ALWAYS INTERESTING and profitable to the student of piano literature, to take some simple and basic harmonic progression and trace its use through the music of different great composers.

Occasionally some short work from the pre-Bach period may creep into the programs of today, but almost all of our entire piano literature is to be found somewhere in the creations of the past two hundred and fifty years. These are quite familiar to us, but in the last hundred and fifty years, but we have only begun to explore the works of that earlier century. For example, we are only beginning to know the works of Scarlatti; and Couperin is hardly known at all.

The modern composers tell us that the harmonic systems of the past are too limited to express all that music can say, and possibly they are right. But it can hardly fail to benefit us if we take a standard harmonic progression and study its possibilities for different musical meanings, and not just for the sake of theorists.

One of the most used progressions of the Bach-Handel-Scarlatti period might be called the "Circle of Fifths," which in its most simple and elementary form would appear thus:



If, later, we add sevenths to all but the final chord, the harmonic richness is greatly enhanced.

The composers of the Bach period used it often, with great frankness, usually beginning and ending with the tonic chord. Later composers frequently removed the starting chord to some secondary degree of the scale and added chromatic passing tones, which automatically changed it from a progression to a modulation. It is deeply interesting to note how the widely differing idioms of the composers of the period show above the common harmonic basis.

Bach (1685-1750) and Handel (1685-1759) used the progression frequently, and we cannot possibly show their many and varied uses of it, so we content ourselves with an illustration from each. One of the most compact examples of its use is found in Bach's *Toccata in G major*.



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In Handel's *Gigue in G minor* this progression occurs six times:



A quite different usage may be found in a work of Bach's distinguished contemporary, Telemann (1681-1761), the "Concerto in G minor."



The progression is often used by Scarlatti (1685-1757). The two examples selected have been chosen from the many because they differ so widely in color. The first, "Sonata in D major," shows Scarlatti at his happiest,



and in the "Sonata in B minor," he is in his saddest mood.



It is strange that the "Sonata in B minor," from which the above example is taken, has not been played by other pianists than Myra Hess, who includes it in her "Album" of favorite short piano pieces. Scarlatti may be said to be at his best in the lighter mood, but in this sonata he succeeds in maintaining a deep and nostalgic seriousness which invites comparison with many of the greater sarabandes of Bach. Another charming

example is heard several times in the familiar *Toccata in A major of Parades* (1716-1722).



Rameau (1683-1764) also, has his own characteristic use of the progression in *The Three Hands*.



We cannot leave the early classic period without bringing forward one more use of this progression. In the *Arletta* of Leonardo Leo (1894-1976) the insertion of the four chromatic tones in the counter voice gives it an entirely different meaning and piquancy.



This is one of the many toccatas that Leo wrote, and in modern editions has been retitled "Arletta." As far as the writer knows, it is the only composition of Leo—almost as celebrated in his own time, as either of the Scarlatti—that is available to us at present.

As we move through the years, the use of the progression becomes much more free. In Beethoven (1770-1827) we find the rather strict use of it in the passage, so often repeated, in the final movement of the "Sonata, Op. 26."



And in the earlier "Sonata in D major, Op. No. 3," in the first movement, the progression is continually suggested, though not quite complete at any time. These are poetic and beautiful, but the use of the progression, in the last movement of the same sonata is still more so.



This demands, in delivery, all the tonal subtlety that the pianist can. (Continued on Page 274)

THE ETUDE

THE CHILD ENTERS the studio for his first lesson on the violin. Many thoughts crowd into his head, but clearest of all, perhaps is the knowledge that very soon he is to pick up the violin and bow, and play. He does not know what he will play. He will just play.

Because of his anxiety to perform at once upon the violin, the beginner pupil should be taught, at his very first lesson, how to hold the bow, and how to draw the bow on the A string.

It seems like a waste of time to teach the names of the lines and spaces and the parts of the violin at this first lesson. Much of this detail the pupil will absorb as he learns to play. In present day grammar schools, pupils are taught to read by actual reading. They do not, as heretofore, memorize the alphabet first and then learn to build words upon it.

The lesson now begins. Youngsters respond to enthusiasm, therefore the teacher should display plenty of it. A beginner pupil also requires a great deal of repetition, and this should be remembered when teaching the first steps necessary to a correct grip of the bow.

Then follows the very first stroke of the bow. Ask the pupil to draw the bow, starting about three inches from the nut and ending about three inches from the tip.

Each note is to receive four counts. He is to be told to stop after each stroke, for about one count, letting the bow remain on the string. (This is as important as the bow stroke itself, as it develops muscular control.) The beginning of each stroke should not be accented, and the strokes should be performed in a moderate tempo.

If, before the end of the lesson, the pupil shows signs of drawing a fairly even tone, we might ask him to draw on the D string.

At home, he should practice this assignment about ten minutes each time, three times daily, drawing bows on the A and D strings, for about three days. Then he should report to the studio for a check-up, and the assignment should be repeated and perhaps extended to the G and E strings. As the pupil develops control, the stop after each bow stroke is eliminated.



The student has advanced to the study of eighth notes, and now we can begin to teach the *Détaché* stroke. (It is interesting to see the increase of enthusiasm when the study of eighth notes is reached.) The *Détaché* stroke should be a special study, regardless of the violin method being used. The teacher should write out a melody which should comprise a series of eighth notes; somewhat like the foregoing example.

The first lesson in *Détaché* should include a study to be practiced in two ways: the upper third and the upper half of the bow. Several rules for the playing of the *Détaché* should be stressed.

APRIL, 1942

Violin Bowings—How and When to Teach Them

By Samuel Applebaum

1. The *Détaché* is a smooth stroke with no pause between the notes.

2. The pupil should aim for a smooth bow change by a flexible use of the right wrist, aided by the fingers.

3. The full width of the hair should be used,



FRANK GITTELSON, CONCERT MASTER
NATIONAL SYMPHONY ORCHESTRA, WASHINGTON, D. C.

An excellent photograph, showing the position of the bow on the string.

and the bow must be kept parallel to the bridge.

4. Only the lower arm (forearm), is used, with a slightly flexible wrist. The upper arm must remain quiet, except in string changes.

5. The up-bow should be as strong as the down-bow. This will require more pressure on the up-bow. Both strokes should be even.

6. The bow is held slightly nearer to the finger board than to the bridge.

7. When playing above the middle of the bow, the little finger is permitted to leave the stick.

8. The upper arm should be in the same plane with the string that is being played.

9. A round tone is obtained by pressing the first

finger firmly against the stick. The right elbow should be inclined slightly upwards.

10. Practice should be done in two ways: *first*, with the upper third of the bow (the stroke ending at the tip); *second*, with the entire upper half of the bow (from middle to tip).

The pupil is required to practice this special study for about five minutes a day. After two or three weeks, he may begin the study of the *Détaché* in the lower third and the lower half of the bow. Several rules should be observed.

1. In this stroke, the upper arm as well as the lower arm is used with a supple shoulder joint and a flexible wrist.

2. When playing below the middle of the bow, the little finger must remain on the stick.

3. The pupil should practice softly to avoid a tendency to play roughly since the bow is heaviest below the middle.

It might be advantageous for the pupil to practice the *Détaché* below the middle of the bow, both softly and loudly. When playing *piano*, the stick may be tilted edgeways towards the finger board to avoid noise in the hair. In *forte*, all of the hair should be used.

Just as soon as the student has acquired a fairly successful *Détaché* he should begin to practice it in the middle of the bow. This stroke is very commonly used and should be thoroughly mastered. The performance of this stroke requires the co-operation of the upper and lower arm, as well as of the wrist.

When the pupil has mastered a fairly good *Détaché* in all parts of the bow, we take up the study of the *Martélique*, a bowing which he will find less interesting; yet it is a most important one, a fact which should be impressed on the pupil. This stroke should be practiced as in the case of the *Détaché*, for about two or three weeks, in two ways: with the upper third of the bow, and then with the upper half of the bow. The teacher must freely demonstrate the analysis of this major bow-stroke. The material used for the special study should be written in quarter notes only. In practicing the *Martélique* several rules must be observed.

1. This stroke is divided into three almost simultaneous operations:

a. a sharp attack, using the first finger and the wrist, without the assistance of the arm or shoulder.

b. an immediate relaxation following the attack.

c. a quick drawing of the bow, using the lower arm only.

2. There must be a clean stop after each stroke, the bow remaining motionless on the string. (Continued on Page 270.)

VIOLIN
Edited by Robert Broine

Music and Study

What Is a Good History of Music?

Q 1. I would like to know what history of music I can read after reading "Standard History of Music" and "History of Music" by W. J. Baltzell.

2. Also, I would like to know what books in English are available concerning "The School of Velocity" on 299 by Cheney. Right now I am not studying with a teacher.—M. D.

A. You might try one of the latest volumes, "History of Music," by Theodore Finis.

2. It all depends on how well you did the *Chopin* and what your other musical and technical needs are. Private study is good, and you are probably also ready for some *Chopin* études. You may secure all of the above from the publishers of the *ETUDE*.

At What Age Shall Music Study Begin?

Q. My daughter who is four and a half years old has a remarkable "ear" for music. She can sing and play the piano after about two hours every day. Any family tune she plays with me she can sing and play with me the tune many times until she plays it. Our piano instructor would like to teach her piano lessons. I have not yet had the idea that piano lessons should begin when the child is ready for the second year of piano study, however. Recently I have been searching back numbers of *THE ETUDE* trying to get advice relative to a beginning. I am trying to learn if an inherited "ear" for music is better suited to piano study than anything pertaining to my music problem, but my efforts have been to no avail. Will you furnish me with some information to have my child, who has been playing for more than a year, and who would like to begin piano lessons, begin taking music now?—Mrs. J. C.

A. Congratulations on having such a precious child. My advice is that you have her begin lessons at once—if you can find a good teacher. But ten minutes a day is better than nothing—better ten minutes a day! I suggest also that you encourage your child to sing, using simple, children's songs and having her sing with a light, tuneful quality. It would help her musical development also if you were to sing along, make bodily movements to rhythmic music, skipping, clapping, swaying, and so on. It is a great advantage to have a "musical ear" and I hope you and your daughter may have many happy hours as the result of her talent for music.

Harmony or Melody First?

Q. To settle a dispute with your tell me which comes first in the development of music, harmony or melody.—J. M.

A. Melody, that is one-part music, of one sort or another has existed for many, many centuries, but counterpoint and harmony, that is, music having several parts simultaneously, has only been known only about a thousand years. The earliest record of music in parts is of a lower voice sounding tones a fourth or a fifth below that which the melody voice is singing. This developed into a lower voice singing tones a third below the upper voice exactly, and thus arose counterpoint—which means two or more melodies sounding simultaneously. What we call "harmony," that is a melody accompanied by chords, came much later—not until about 1600, in fact.

Questions and Answers

A Music Information Service

Conducted By

Karl W. Gehrken

Professor of School Music,
Oberlin CollegeMusical Editor, Webster's New
International Dictionary

Which Is Correct?

Q. 1. Which of these versions of the grace notes in *Couperin's Tercet* is played correctly? Please give the approximate metronome marking for this piece.



2. Here are notes above high C played on the concert and what is the highest possible note?

3. Will you please suggest a few compositions (Grades 4 and 5) by American composers?—S. M. I.



No question will be answered in *THE ETUDE* unless it is marked by the full name of the questioner. Only one question, or perhaps two, will be published.

A. 1. There is no authority for either version. Fifty years ago most pianists would have used version 2. I think, to-day, the reverse would be the case. About A.M. '21, 144.

2. Yes, I think you have included everything except tempo and fingering.

3. This might be answered in the same way as your first question—by your own personal feeling. Of course, whether you can feel these qualities or not depends on the quality of your past practice; and perhaps still more on how musical you are.

Again Music Notation

Q. In *THE ETUDE* for September 1911, under your "Questions and Answers," you kindly furnished, B. R. as to an improved system of musical notation.

2. Am I correctly interested in the subject? The wavy line which might enable amateurs not exactly to play piano; and who would give me the name of the person who put any new method in operation? I would very much appreciate it.—E. G. McC.

A Mental Plan

Q. How many one-syllable names of a piece? Could more than one occur?

2. Please explain what is meant by having "a mental plan" for a piece. Does this mean that you have a definite mood, and expression marks of some sort?

3. How can a student pianist learn to listen for all of the qualities such as tone, shading, dynamics, phrasing, tempo changes, and so on, in his playing?—G. E. McC.

Where Study Music?

Q. I am a young man planning to follow a career of a musician. I realize how hard it is to make a living. Just starting out, I am attending Pomona Junior College. I am studying harmony, theory, piano, and music history. If in a few years I am not successful in getting playing the piano, I wish to teach either privately or in a school. I am planning to go to the University of Southern California after I have completed Junior College. Could you give me any information about a musical school in Los Angeles where I could get a diploma of good standing? If you could give me any advice in this particular, I would appreciate it very much.—R. D.

A. You are fortunate enough to be living in a section of the country where there are many good music schools. Pomona College comes to my mind at once, and I know that both the University of California at Los Angeles and the University of Southern California have good music departments. If you want to get more information, I would suggest that you write to Miss Helen Hefner at the State Department of Education in Sacramento, asking her for a list of music schools approved by the State.

Metronome Markings and Other Matters

Q. 1. In the "Standard Graded Course of Studies" (Grade 1) I found a *harmo*-*ne* marked M.M. = 104. On another page it is marked 108. Is it A. 1. When marked M.M. = 104 I know that the greater the figure the M.M. with the same name is the faster the tempo to be played. There are many more tempos (like the two studies above). How can one tell which of these are quarter-note?

2. What is the difference in rotating count when the wavy line is broken and when it is unbroken?

3. Which of the pedals is the *pedal*?

4. Which pedal is to be pressed down in Chopin's *Frédéric* in "Nocturne" when the wavy line is down, during the eighth rest or the eighth note?

5. What does the following mark mean?—S. M. I.



A. 1. As far as I can see you have answered your own question. M.M. = 104 means that you set your metronome at 104 quarter notes per minute, or one note for each beat. You set it at 88 and do the same for a slower tempo. If you have no metronome, you may beat seconds to the ticking of your watch. This will give you a tempo of 60, and if you beat twice to each tick of the watch, you will have a tempo of 120.

These two tempos will then give you a basis of comparison and will help you to figure out other tempos at least approximately.

2. When the wavy line is broken the two chords are started and rolled together. When the wavy line is unbroken you start at the bottom bass note and roll to the top.

3. The mark *pedal simile* is not the name of any particular pedal. *Simile* is an Italian word meaning "the same."

4. The damper pedal (the one at the right) is used. It is put down at the note and let up at the rest.

5. This mark usually means a breathing point between two phrases.

Has To-day's Popular Music a Place in the Teaching Repertoire?

By Dr. Thomas Japper

world and held its favor for so many years. So let us see where the child comes in, the child of to-day destined to become the guardian, in turn, of children in days to come.

First, how popular is popular music? I have before me a distinctive and authoritative answer to that question from one approach.

A writer in a recent issue of the *New York Times* (Mr. T. R. Kennedy, Jr.) makes this statement: "More than half of to-day's radio offerings are musical. In 1940, upward of ten thousand hours of melody ("music" is probably meant) were carried by WEAF-WJZ networks. Nearly one thousand of these hours were devoted to the classics, from symphony to chamber music." (The reader will note that in this broadcasting report this mathematical formula comes forth:

Popular music is to classical music in the proportion of nine to one.

To continue: "Popular music evokes a large mail response from listeners but few letters are inspired by the classics." (The reader will deduce from this quotation that of the less than ten per cent who listen to the broadcasting of these stations few pay any particular heed to the matter of classics. This does not mean that the classics are not enjoyed but it does mean that the public, taken at large, is a comparatively poor purchasing customer of the more serious musical offerings.

The Teacher's Problem

The teacher's stunt, however, runs in the opposite line of mathematical equation. She must, to a large extent, develop the taste for classics.

Usually, she uses a relatively small amount of popular music as seasoning. And there is a tremendous amount of it appearing. Even the most prejudiced must admit that a great deal of it is amazingly interesting. It presents in many instances unique melody, no less unique harmonic and rhythmic combinations often of amazingly intricate structure; briefly, much that is certainly interesting, wholesome, and characteristic of our times.

Appraising Our Musical Assets

In every business and professional activity it pays to take inventory. Let us look at our current musical assets to determine wherein they are valuable property to be cherished, or liabilities to be reckoned off.

Now and again over a fairly long period I have asked teachers of distinction (and I mean distinction) whether there is any harm in permitting children to dabble with popular music.

And more than once I have been set back a considerable distance by practically the same query: "How can it possibly hurt them?" Then continuing, the burden of testimony of these teachers of distinction has run always about like this:

"By all means let them have it. First of all, by reading what they like they will learn to read with fluency. They will also develop appreciation.

Further, in this matter of taste, it will be found that if you help children a little, the trivial will gradually disappear from their interest. There is, one finds, an inherent quality of fair if not good taste. In many children who care enough about music to study it with someone who is a good guide.

I finally got it into my head that popular music is not something to fear or even to ignore. Rather it is something to appraise and to understand. One runs into poor specimens of it just as one does in books, pictures and people. It is only by acquaintance that one can arrive at values.

Then again, what are the composers of songs of the day and of piano teaching material, trying to do? They are distinctly trying to make a popular hit. Instruction book writers fight for it as hard as anybody else. And often they score a distinctive degree of success. Popularity is by no means equivalent to the lack of value, else "Uncle Tom's Cabin" never could have captured the

imagination of a little Annie's eye, the gleam of understanding, and it will be worth as much to you, at the very least, as the tuition fee.

We can now answer the queries which were propounded in the (Continued on Page 276)

The Scientific Approach to Singing

A Conference with

Conrad Thibault

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

Conrad Thibault, who ranks, perhaps, as the most promising of our younger baritones, was born in Massachusetts. Although his fine voice and sensitive musical gifts asserted themselves early, he had no instruction except that obtained in choir work and the routine drill afforded all the young members of that chorus group. His serious studies began when he was a scholarship at the Curtis Institute of Music in Philadelphia. His first musical came under the guidance of the celebrated baritone and teacher, Emilio De Gogorza. He has had no other teacher. Although he accompanied Mr. De Gogorza to Europe, to continue his work with him there, Mr. Thibault prefers to think of himself as American trained. He has appeared in opera in Philadelphia, singing leading baritone roles with marked success. He is most widely known to the American public for his radio work, having appeared as star of the "Show Boat" hour, the "Packard hour," the RCA Victor program, and others, including a joint program with Albert Spalding. Between radio programs, Mr. Thibault has done extensive concertizing. Currently, he is dividing his time between a Sunday evening radio hour and a concert tour. —EDITOR'S NOTE.



(Left) Conrad Thibault with Emilio de Gogorza.
(Above) Conrad Thibault

of mankind's greatest benefactors are not so well known to the general public as that of the newest crooner!

Real Greatness Is Humble

The scientist is self-facing, humble, devoted to his task—and exactly this attitude contributes toward the ultimate value of his work. Einstein and Noguchi would hardly have contributed what they did to world progress had they been but watching the effects of their methods, their personalities, their egos. Why can the professional musician cultivate the same attitude? The best way for him to begin is to forget himself. Remember that you, yourself, are but the medium of expression through which the composer speaks. Perfect your technique solely in order to become a better instrument. Direct your attention, not to your interpretation, your personality, but to the interpretation the composer desired—and indicated!—to express the personality of his song. And do not think you are the least remarkable—God gave you your throat; and the scientific precision of centuries of study perfected the means of developing that voice. All you need do is regard yourself as a well-put-together piano, that must be (Continued on Page 266)

THE SINGER who has his eyes upon the goal of competent and effective musicianship, must early learn to adjust himself to the existence of two different sets of problems. The immediate problem concerns the difficulties of the task at hand; his whole effort may at one time center in correct breathing, next in tonal focusing, then in oral projection or enunciation. And while these difficulties remain unsolved, they naturally appear to be the most important matters on his horizon. But beyond them—beyond any vocal problem—there lies the more important matter of achieving musical mastery. And the student must never lose sight of this. The ultimate test of vocal art is not a matter of breathing, or projection, or enunciation; it includes these, to be sure, but it cannot be measured by them alone. Rather, it concerns

countered singers who feel that they are wonderful fellows, simply because Nature put a special construction of cords into their throats? Have we not all heard long, glowing accounts of how "I" sing this, how "I" interpret that, how effective "my" personality is, and so on? Compare this attitude with that of the scientific researcher. The ego does not exist for him. He knows the art of losing himself completely in the higher demands of his work, realizing that the work itself counts for more and will benefit more people than he himself can. Indeed, the names of some

CLASSIC AND CONTEMPORARY SELECTIONS

CHIARINA*

Eugen d'Albert once said, "If 'Chiarina' from the *Carnival* is really a tonal picture of Schumann's future wife when she was a girl of fifteen, she must have been a very lively, exuberant Miss, since the number has a kind of breathless emotional rhythm that is very characteristic." The *Carnival* was written in 1834, when the twenty-four-year-old Schumann started his famous magazine, "Neue Zeitschrift." Its *sfz* and *ff* make this short work a burning love appeal. Grade 7.

ROBERT SCHUMANN, Op. 9

Passionato M.M. $\text{d} = 168$

* Mme Clara Schumann

APRIL 1942

PRELUDE IN F MINOR

From THE WELL-TEMPERED CLAVICHORD

The Prelude in F Minor is one of the most readily understood and easily played of all the Bach "Forty-Eight," written for *The Well-Tempered Clavichord*. Learn it first without the pedal, so as to make sure that your ear checks up upon the exact duration of the sounds. Bach was within one year of sixty when he completed the "Forty-Eight," providing two preludes and fugues in each of the twenty-four major and minor keys. Grade 6.

Andante espressivo M.M. = 104

JOHANN SEBASTIAN BACH

AFTERNOON ON THE GREEN

DONALD L. MOORE

CARNIVAL IN VIENNA

Presenting a new waltz from Robert Stolz, King of the Living Viennese Waltz and comic opera composer, is like announcing a new waltz from the great Johann Strauss of yesteryear. This is a style which must be lived; it cannot be imitated. It has all of the color and dash of a great court ball, with its flashing uniforms, its rustling silken skirts, and its thousands of flickering candles. Waltzes of this type are rare, as is this very beautiful one by the composer of one of the most famous waltzes ever written, *Two Hearts in Three-Quarter Time*. It is from the Piano Suite, "Echoes of a Journey."

ROBERT STOLZ, Op. 713, No. 4

Grade 4. *Tempo di Valse (animato)* M. $\text{d} = 76$

The image shows a page of musical notation for a piano, consisting of five staves. The top four staves are in common time (indicated by 'C') and the bottom staff is in 2/4 time (indicated by '2/4'). The key signature varies throughout the piece, with sections in G major, F# major, E major, and D major. The notation includes various dynamics such as 'p' (piano), 'mf' (mezzo-forte), and 'f' (forte). There are also performance instructions like 'rit.' (ritardando) and 'riten.' (ritenue). The music is divided into sections by measure numbers and section titles: 'Meno mosso' (measured in 6/8) and 'Grazioso M. M. d=144' (measured in 2/4). The piano keys are indicated by vertical lines with black and white segments, and the music is divided into measures by vertical bar lines.

250

THE ETUDE

Moderato M.M. $\text{♩} = 108$

p con espressione

Grade 3.

Valse grazioso M.M. $\text{♩} = 69$

Allegro

rit. *f* *rit.* *ff* *sf*

DUTCH WINDMILLS

JULES MATHIS

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APRIL BIRDS

AIR DE BALLET

One of DeKoven's best and most tuneful piano pieces, and a very fresh and happy program number for the advent of Spring, is *April Birds*. Watch the staccato notes very carefully. Grade 4.

REGINALD DEKOVEN

Moderato grazioso M. M. ♩ = 126

Moderato grazioso M. M. ♩ = 126

con delicatezza rall. a tempo

cresc. p

poco rall.

più animato mf marcato la melodia

a tempo molto rall.

cresc. f dim. poco rall. f a tempo

cresc. rall.

mf a tempo marc. la melodia dim. a poco rall.

molto rall. a tempo

poco rall. rall. e dim. p

CODA

TO A LILY

This lovely lyrical composition is a pure melody, as its title suggests. It is an excellent study in pedal playing by one of America's gifted composers.
Grade 4.

Moderato M.M. $\text{♩} = 76$

WILLIAM HODSON

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THE ETUDE

VOCAL AND INSTRUMENTAL COMPOSITIONS

SHARING

Words and Music by
CLEMENT FLYNN, O. M. I.

Moderato quasi animato

mf *brillante*

mf a tempo (Somewhat valiantly)

Go sing a song of joy, with all it gives; Go leave a flow'r to in
Go be a friend to one whose way is dear; Go teach a heart in

cheer while yet it lives. Go bring a toy to charm some lone - ly mite; Go fright to smile at fear. Go share the good of you to hush a sigh

1st time *poco rit.*

Go find a strick - en house and prom - ise light. *a tempo*
Go sweep the

poco rit.

2nd time *molto rit.*

più rit. clouds, so dark, from out life's sky. *ff*

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ASK ME NO MORE

Words from "The Princess" by Tennyson

CHARLES GILBERT SPROSS

Andante

Ask me no more; the moon may draw the seas. The cloud may stoop from heaven.
and take the shape With fold to fold, of mountain or of cape; But O too fond, when have I an-swered
thee— Ask me no more, Ask me no more; what an-swershould I
give? I love not hol-low cheek or fad-ed eye, Yet, O my friend, I will not have thee
die! Ask me no more, lest I should bid thee live. Ask me no more.

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THE ETUDE

EASTER MARCH

(RING, EASTER BELLS)

WALLACE A. JOHNSON,
Op. 116, No. 3

(4) (10) 00 8100 000

Arr. by E. A. Barrel, Jr.

Andante moderato M. M. $\text{♩} = 72$

(4) (10)
MANUAL
Ch. or Gt. CHIMES mf *simile* mf *rall.*
PEDAL $\text{♩} = 4-2$

Moderato M. M. $\text{♩} = 52$

Sw. (Soft 8') Bourdon 16' to Sw. Ch. (Chimes)
Ch.

(6) (7) Increase Sw.

Sw. (Soft 8') Ch. Full Sw. *rall. dim.* Ch.
Ch. Chimes

(8) (9) Sw. (Soft 8') Ch. Chimes

Sw. (Soft 8') Ch. Chimes
Ch. Ch.

(10) (11) Ch. or Gt. CHIMES mf *simile* mf *rall.*

*Or Soft Flutes 8' and 4'

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EASTER MORN
ON TWO TRADITIONAL CAROLS

Arranged by
WILLIAM M. FELTON

SECONDO

Andante maestoso
Victory-Palestrina

Allegretto M. M. $\text{♩} = 126$

Allegro moderato

Easter Hymn from Lyra Davidica

Al- le - lu - ia!

poco rit!

Poco maestoso

EASTER MORN
ON TWO TRADITIONAL CAROLS

PRIMO

Arranged by
WILLIAM M. FELTON

Allegretto M. M. $\text{♩} = 126$

Andante maestoso
Victory-Palestrina

Allegro moderato

Al- le - lu - ia!

poco rit!

Allegro jubilante

Easter Hymn from Lyra Davidica

Poco maestoso

DAINTY FEET
MENUET

CLARENCE M. COX

Con grazia

VIOLIN

PIANO

Fine

mf

dim.

rall.

D. S.

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COUNTRY GARDENS

(MORRIS DANCE)

Solo for Trombone or Baritone (Euphonium), Bassoon, Bb Bass

OLD ENGLISH TUNE
Arr. by Carl Webber

With spirit

PIANO

Fine

p

D. S.

D. S. Fine

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DELIGHTFUL PIECES FOR YOUNG PLAYERS

SABBATH MORN

FRANZ JOSEPH HAYDN
Arr. by Harold Spencer

Grade 2. Andantino M.M. $\text{♩} = 96$

Copyright 1938 by Theodore Presser Co.

Anonymous

Grade 2.

M.M. $\text{♩} =$

THE STRIFE IS O'ER

FROM PALESTRINA
Arranged by Ada Richter

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THE ETUDE

VOICE OF THE CELLO

ELLA KETTERER

Grade 3.

Moderato M.M. $\text{♩} = 112$

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DAFFODILS AND TULIPS

LOUISE E. STAIRS

Grade 1½.

Andante M.M. $\text{♩} = 444$

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TECHNIC OF THE MONTH

MELODY WITH FLOWING ACCOMPANIMENT

With lesson by Dr. Guy Maier on opposite page

STEPHEN HELLER, Op. 47, No. 2

Etude 3.

Andantino M. M. = 56-60

1 *p* *legato*

THE ETUDE

The Technic of the Month

Conducted by Guy Maier

Melody With Flowing Accompaniment

Stephen Heller—Opus 47, No. 2

TECHNIC OF THE MONTH advocates will, I am sure, welcome the new series of intermediate grade studies by Stephen Heller, of which this month's étude is the first. Heller's charming music, not designed for artists, but to quote him, "for youthful students and amateurs," enjoyed wide popularity in the early years of this century, but is unaccountably neglected by the present generation of music teachers. Are his studies—in reality nothing more than tasteful salon pieces—too mild, too modest for our mad, strife-torn world?

Like many of you, I find in working with young people that adolescents often require simple, direct, sentimental, yet quasi-adult music which they can easily grasp and affectionately play. For many of them such music offers a fortunate escape from what they call the hard, driving insensitivity of their environment. How lucky for us if in the search for such music we find "étude" material which offers this escape.

Heller, it seems to me, fills the bill almost perfectly. He himself lived most of his adult life tranquilly in Paris where he died just at the threshold of the "Gay Nineties." In the preface to "Opus 47," from which most of our études will be chosen, he says, "There already exists a great number of studies to develop finger dexterity. So, for these pieces I have a different aim—to provide students with the means to play a composition with expression, grace, style, and with energy and spirit." Then he adds, "Above all I aim to awaken within the student the sense of musical rhythm..." and right there we stop for this is one of the most important statements an artist can make.

How is it possible to develop this indispensable inner rhythmic sense? Teachers and artists talk a lot of bosh about it, but give little practical help to the rank and file of students whose bodies are not well enough coordinated to produce it naturally. Whether you want to call it rhythmic swing, surge or flow, it has primarily a physical origin—set up at the base of the spine where the bodily framework is tied together, where in playing the piano occurs its most solid contact with the earth. Above this "seat" the body must swing in large and small coordinations, muscles

Inner rhythmic sense must first be felt physically—the periods of activity and passivity carefully observed by a

(Continued on Page 281)

Recent Wagness Publications

WAGNESS ADULT PIANO COURSE Vols. I and II

A first instruction book for Adult, High School, and College Students featuring the highly effective Chord Approach. Designed throughout to appeal to the older beginners, the course progresses in an easy logical manner, providing with ample foundation material at each stage to provide substantial progress. The musical content includes a choice selection of Classical and Operatic melodies as well as favorite folk songs and extracts from standard piano literature, all of which are especially arranged and edited. Price One Dollar per book.

Price One Dollar per book.

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By Bernard Wagness and William B. Colburn. A practical and valuable handbook for the advancing student. An indispensable aid in developing and furthering student proficiency in fluent chord performance. The procedure of this book is unique, in that as soon as a principle is stated, it is used as a *Secondo* to the melody played by the teacher. Price 75 cents.

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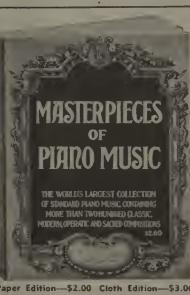
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Rhythm Must Be Felt

(Continued from Page 225)

the notes themselves.

Those who have sung in choruses or choirs, or played in orchestras, know that when the singers or players are not sure of the rhythm the conductor will stamp with his foot, or shout the count, or both. Why? Not because the group does not know where count one is or count three is, but in order to dramatize the rhythmic feeling and so communicate it to the notes.

Gossipping Fiddle Maker

By B. J. Phillips

"Why can't a new violin have as thin a graduation as an old violin?"

The play of the elements on a violin, after it has been worked out, has a great deal to do with the density of the graduation. When a violin is old, it has a thin graduation. How old the wood used, one must allow for a thickness of approximately two to three one-hundredths of an inch more than the original violin. What is the reason for this? An illustration may help to clarify the subject.

A block of wood, perhaps one hundred years old before being worked out and shaped, is mellow brown in color. In working it out to shape, this ancient brown exterior is entirely cut away, leaving the most new white exterior. In reality, the wood underneath, never having been exposed to the elements nor oxidized, is comparatively less than half the age of the pieces cut off the top in shaping.

The heating down of the elements, oxidation, and the years of constant vibration in an old violin have caused the fibers of the wood to shrink and congeal into a semi-petrified state. An old violin, when sandpapered on the inside, reveals the wood coming off in a powdery form; whereas, in a new violin, the wood is gummy and moist. The aged violin, with its oxidized varnish and dried shrunken wood, is much more dense than the new violin, with its thin varnish and new wood, and a greater amount of moisture and mineral salts not yet oxidized, dried, or congealed.

If, in the beginning, a new violin is graduated as thin as an old one, it will, when it dries—within two to five years—develop a whoop or barrel-like tone with poor quality and carrying power.

Violin tests have proved, many times over, that a finely made new violin, after having been played upon for a year or two, has the equal of any fine old violin. Of course, there is a degree of mellowness possessed by the old instruments which is unequalled by many new ones because of their vibrant youth. But, as a whole, they compare very favorably.

variations in tempo make their true effect on the listener.

Every practicing technic which an artist uses is a short cut to the desired result. The short cut to an exact sense of rhythm is positive and vigorous physical expression. Edgar Allan Poe once said, "I would describe, in brief, the poetry of words as the rhythmical creation of beauty."

The piano student playing upon a percussion instrument depends to a very unusual extent upon rhythm for many of his most beautiful and poetic effects.

Violin Bowings—How and When

to Teach Them

(Continued from Page 241)

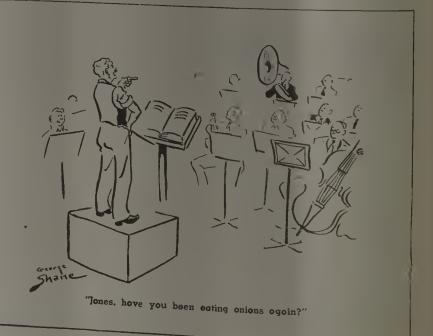
3. The attack on the up-bow must be just as strong as that on the down-bow.
4. The full width of the bow is used.

Following this stroke should come the presentation of the Martelé in the lower third and lower half of the bow. Though this stroke is not used so often as the Martelé in the upper half of the bow, it is equally essential for future bow arm development. Several rules require attention.

1. The attack at the frog is not made with the wrist, but with the fingers. This can best be done by placing the fingers on the bow with the thumb and the first three fingers. This will produce the desired attack. An immediate relaxation must follow.
2. The bow is then quickly drawn out with the forearm but with the entire arm, with a supple shoulder joint and wrist. The attack on the up-bow is made with the first finger and hand. There must be a clean stop between notes.

Next, comes the Grand Martelé. Its analysis is:

1. In this stroke the entire bow is used.
2. The attack at the frog is made by touching the bow with the fingers.
3. Relax immediately and draw the bow quickly to the tip without touching the other strings.
4. There must be a clear stop between the notes.
5. The attack on the up-bow is made with the first finger and hand.
6. The attack must be as firm as that of the down-bow.
7. The full width of the hair is used.



THE ETUDE

VIOLIN QUESTIONS

Answered by ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

The Maker German

1.—Joseph Louis German was a violin maker of cimbalon note, in Mirecourt and Paris (1822-1870). He is listed under the French school of violin making. Having worked for Gain, he was a maker of fine violins.

2.—There were two makers named Hopf (Germans) who made violins of such quality that they were known by any of these Hopf to sell for more than one hundred dollars. There is a vast number of imitation Hopf violins which are sold for five dollars. Make sure that you are not buying a Hopf violin as it is not a Hopf violin.

3.—Hans Hopf, the great authority on violins, in his book, "The Violin and its Makers," gives a detailed description of the Hopf violin.

4.—Henry Ford, the great automobile

maker, has a collection of valuable violins, including a number of Cremona.

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6.—Henry Ford, the great automobile

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7.—Henry Ford, the great automobile

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8.—Henry Ford, the great automobile

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The Scientific Approach to Singing

(Continued from Page 266)

that he could "get away with a slip or two," not because his slips were any the less wrong, but simply because he was *Caruso*! As Emerson tells us, though, one of the great dangers of genius is that it defeats itself. After *Caruso*, clever boys with small voices began copying the great man's superficial effects, without testing out the other qualities which made him great, and so a while we had a crop of tenors who actually cultivated that little click or snap in approaching a high note. The scientific attitude in singing would not have allowed that to happen.

Actually, the voice must always remain in one place, showing no gap or break whatsoever between the registers. A completely relaxed throat helps achieve this. One should sing, as he speaks, as it is in a natural flow of voice. *Intonation* may rise and fall with the *pitch* of the words, but the voice *itself* remains in one place. The only place for sudden shifts of voice from high treble to low bass is on a comedian's radio program. Singing should be as easy and as natural as talking, and it is, whenever the singer really permits himself to sing. The difficulty is that many singers persist in making loud instead of quietly releasing it freely. The tone and the breath producing it must be as quiet as possible, but it does please others. Try, simply and honestly, to discover the spark that strikes fire in the hearts of those others. It frequently happens that a song takes on entirely different value and meaning after one has thus examined it—in the objective, scientific approach.

Until the singer has his vocal strength under complete control, he should work diligently at scales and vocalises, leaving the glamourous aria for later. The singer should learn the organ and develop the breathing apparatus as nothing else does. If you have the chance for radio work, keep away from special tricks or "microphone techniques." There are none. The sound engineers control the mechanics of the work, and the singer need only project his tones as he would in his teacher's studio. It is a mistake to do otherwise.

Many Talents

In his operatic heyday, he not only wrote operas but managed opera companies as well, and traveled all over Europe to engage singers. He was composer, impresario, business executive, and diplomat rolled into one.

Blunt and somewhat gruff in manner, irascible in temper, impatient with fools, and a slave-driver to those with whom he worked, he must do more than merely sing them. He must project, along with his tones, the aura of the land and the age of which he sings. And to achieve this, he must know it himself. Just as the scientist must know the previous history of the problem he approaches, so must the singer know what lies behind every song. Try the scientific approach—and watch your progress along the vocal road.

The common problem of "white tone," among student singers, is largely the individual teacher's concern. It is the result of projecting tones that are too open, not sufficiently covered by the vocal folds in singing a *basso* E flat sound. The principle here is that his correction involves a lifting of the glottis without distorting the mouth, so that the tone is once more brought to sit in the masque—to vibrate freely in the chambers of resonance under the eye-sockets and back of the nose. In tackling problems of this kind, that involve individual facial structure, the teacher's advice should be sought. The fact remains, however, that if the tone is properly in the masque, it will be covered enough to avoid all fear of whiteness.

The singer's interpretive problems are not easily solved. Take the composer at his word and follow his indications as completely and as simply as you can. But, one may ask, how is it possible to sing sincerely a work in which one does not actually believe? That is often the case when the vocalist is confronted with a ready-made program for some special event, or even a radio program which other opinions have helped to plan. The singer, however, tries for a truly musical approach, regardless of your own tastes. The singer's task is to believe but it does please others. Try, simply and honestly, to discover the spark that strikes fire in the hearts of those others. It frequently happens that a song takes on entirely different value and meaning after one has thus examined it—in the objective, scientific approach.

Handel got the text for the "Messiah" from his life-long friend, Charles Jennens. The originality of the passages from the Scriptures is believed by present day musicologists to have been the work of Jennens' secretary and chaplain, the poor overworked Rev. Mr. Pooley. Jennens, however, palmed it off on Handel as his own.

During this summer of 1741, Handel, who had been the greatest opera composer of his day and the idol of the London public, was on the verge of bankruptcy, and the fear of losing his mind often haunted him. As a spirit of despair was not at all unlikely, considering the tremendous driving energy of the man, that the "Messiah" was written at the white heat and furious pace that it was, out of sheer despair! Besides he was accustomed to Herculean labor, not to the luxury of leisure and idleness.

In his operatic heyday, he not only wrote operas but managed opera companies as well, and traveled all over Europe to engage singers. He was composer, impresario, business executive, and diplomat rolled into one.

As a gourmand, his reputation is second to none. The story is told of him that one day, stopping at an inn, he ordered dinner for three. The waiter, seeing he was still there, with no effort to bring him the order. Whereupon Handel, becoming impatient, called the host over to the table and demanded to know why he was not being served. The host replied that he was waiting for the company "Company," stormed Handel. "De debil, I am de company. Bring on de dinner *prestissimo*!"

If Handel sometimes chafed under what Boswell called "the insolence of wealth," he had the great artist's usual disdain for those who were his superiors merely by birth, position in society, or wealth. He could and did

Handel's "Messiah" Two Centuries Old

(Continued from Page 227)

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Jánossy and Johnsons

(Continued from Page 230)

at any hour. Thus they continued to live in the hotel.

Not all of a bass viol player's difficulties come from human nature. 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Has To-day's Popular Music a Place in the Teaching Repertoire?

(Continued from Page 243)

beginning of this article.

1. Popular music covers a multitude of types. Many of these are as ancient as man and are as soon forgotten, but now and then something appears, which fully meets the classification of "popular" but which also is worthy of attention and acquaintance. Use it, by all means.

2. What pleases through a happy combination of melody and rhythm and whose title is not vulgar, may be of more than passing interest.

3. There may be in to-day's popular production something that as a germinal idea may reach to levels of expression even as high as the classic model. One can detect these relatively rare instances and make the most of them. They are really worth while.

To sum it all up, the world lives on an increasing desire for music, "not yet classical" but of high value in that it contributes pleasure, awakens the imagination in terms of our own day and custom, is in no sense vulgarly suggestive but is in short, like Mr. Sousa's marches, to be de-

scribed as unique types inspired by excellent craftsmanship, to arouse happiness, enthusiasm, and even really physical response (in the case of the march and dance). This type of music, easy to detect on the part of a skilled teacher, is always good publum for the pupil.

Therefore, in conclusion—

1. Acquaint the pupil with those intriguing rhythms that are so unified and yet new that they may have the virtue of health in them to persist into the future.
2. Choose light, rhythmic color for this factor, like that above, will undoubtedly carry forward and become a part of the theoretical material for composition.

3. Melody. Taking this from the negative side, always avoid that suggestive or imitative factor which emphasizes the groan, drone, wail, or the sob effects. They are merely incense burned on the altar of vulgarity.

And finally, to it all, select "clean" titles, those that give the imagination a wholesome send-off into the realm of the fanciful. This is always very important.

Memorable Music Recently Recorded

(Continued from Page 228)

Minneapolis Symphony Orchestra, will find the conductor most helpful when she plays this music at this time. Whereas the earlier version was straightforward and glistening, this one is languid and soaring. The interested listener, before buying, might well make comparisons with the Rodziński and Walter versions of these delectable waltzes.

Rachmaninoff: *Concerto No. 1 in F-sharp minor, Op. 1*; Sergei Rachmaninoff (piano) and Philadelphia Orchestra, direction of Eugene Ormandy. Victor set 865.

The concerto, first written in 1891, was revised in 1917. It lacks the melodic distinction outside of the haunting main theme of the first movement—one of the composer's best, which is to be found in his second and third concertos. Indeed, if the later concertos are unfamiliar, one might be prompted to remark that this work was indicative of a promisingly cultivated talent who had not developed as yet any prophetic revelations. The composer is at his pianistic best, Ormandy provides him with a magnificent orches-

trial background, and Victor engineers have achieved most vital and realistic reproduction.

Chopin: *Waltzes (Complete)*; Alexander Brailowsky (piano). Victor set 862 and 863.

While among modern Chopin interpreters, can compete with Brailowsky for discipline and facility of expression. The question of rubato, so essential to Chopin's music, provokes endless discussion and opinion. If one sees eye to eye with Brailowsky on his use of rubato, which incidentally we have always admired, one will undoubtedly agree that these are the best all-around performances of the waltzes on records to date. Modern recording places this set in the forefront, but the student will do well to contrast and study the effects obtained by both Cortot and Goldsman in their recordings of these same works.

Schumann: *Andante and Variations, Opus 46*; and *Etude in the Form of a Canon* (arr. Debussy); Bartlett and Robertson (duo-pianists), Columbia set X-213.

The "Andante and Variations" is a

lovely work which has been strangely neglected by recording artists. The theme is ingratiating and the variations are in keeping with the best of the composer's output. The *Etude* is less imposing but is welcome; it is one of Schumann's contrapuntal studies. The performances here are models of discipline and poise, but somewhat lacking in depth of feeling.

Schumann: *Dichterliebe, Opus 48*; Lotte Lehmann (soprano) and Bruno Walter (piano). Columbia set 488.

Despite the fact that this set is not wholly satisfying, it is certain that it will enrich itself as a souvenir of a great singer and two beloved musical personalities. The romanticism of Schumann, as exemplified in this cycle, is of a delicate but definite muscularity sort. Because of this, few feminine singers can project these songs as convincingly as a man. True, Mrs. Lehmann sings exceptionally well, and in several cases (notably the twelfth and thirteenth songs) her artistry is truly unforgettable, but considered as a whole the essential feminine quality of her voice seems to be lost in these songs.

Columbus Artists: *Music for Accordion* (piano) with orchestra. Victor set 817.

All of these records were made by the soprano over a half dozen or more years ago in Europe. The album contains *The Carnival of Venice* and *The Bird in the Wood* (disc 13806); "Dinorah"—"Shadow Song" and "Barcarolle of Seville"—"Una voce poco fa" (disc 13807); and the *Mad Scene* from "Lucia" (disc 13808). All except *The Carnival of Venice* and the *Mad Scene* are sung in German, which does not facilitate the most effective projection of the operatic arias.

Godard: *Faust—Avant de quitter ces lieux*; and *Le Comte de Hoffman*; Schubert: *Don Juan*; Leonard Warren (baritone). Victor set 18420.

Häfely: *La Juive—Passover Scene*; Jan Pearce (tenor). Victor set 18401.

Mr. Warren sings with a healthy exuberance if not with great subtlety. The aria from "The Tales of Hoffmann" is particularly impressive. Mr. Pearce has vitality and power, although there are disturbing evidences at times of unsteadiness in his singing. But his is a full-blooded performance here of an effective operatic scene.

Notes on Leger Lines
By J. Charles McNeil

Many students have difficulty in learning the notes that occur on ledger lines—a line above or below the musical staff. I have found that, as soon as a student learns that there are four lines or four spaces involved in an octave, it simplifies the matter of ledger lines. A note which is an added space is the octave of a note on a line four lines below or above this note; and also a note on the line is the octave of a note in the space four lines above or below this note. There is always involvement of four lines to every octave.

This is actually a very simple solution, and, when put into practice, is of great aid to the student.

An Interesting Progression

(Continued from Page 274)

part, with almost Bachian frankness, and, as the example shows, quite differently in the middle section.

Ex. 14

Also, in the *Capriccio in C major, Op. 76, No. 8*, there is another delightfully free use of the progression.

Ex. 15

The more these almost perfect musical examples are studied, and the more we come to realize how our harmonic progression may be used to project completely different musical personalities, the more our wonder grows at the possibilities of musical expression. Then, if we compare this music of the past with the best of our present output, we can hardly fail to ask ourselves the question: Are the harmonic experiments of today leading toward deeper musical expression—or away from it?

World of Music

(Continued from Page 220)

FELIX POWELL, composer of *Peek Up Your Troubles in Your Old Kit Bag*, the marching song of World War I, died on February 10, in Brighton, England.

The composer, first written in 1891, was revised in 1917. It lacks the melodic distinction outside of the haunting main theme of the first movement—one of the composer's best, which is to be found in his second and third concertos. Indeed, if the later concertos are unfamiliar, one might be prompted to remark that this work was indicative of a promisingly cultivated talent who had not developed as yet any prophetic revelations. The composer is at his pianistic best, Ormandy provides him with a magnificent orches-

tral background, and Victor engineers have achieved most vital and realistic reproduction.

Chopin: *Waltzes (Complete)*; Alexander Brailowsky (piano). Victor set 862 and 863.

The concerto, first written in 1891,

THE PIANO ACCORDION

An Accordionist's Defense Duty

By Pietro Deiro

As Told to ElVera Collins

THIS MONTH WE SHALL DEVOTE from our usual procedure of offering advice and instead shall raise our voices in a sincere plea to accordionists.

Many of our accordion colleagues have joined the armed forces, and others are engaged in defense work. There are some of us, however, who have not as yet been called for duty, so the question arises, what we do while we are waiting? The answer is, "Fill the air with music, music and more music!" Let us do our bit in keeping up the good spirits of our country by using our instruments to spread cheer. Although we seldom think of it, we all know that music has a magic power of its own, and motivation can be defeated when it has a song on its lips. Sad hearts never won wars so let each one of us do what he can to keep up the morale of our nation that it may go forward to victory!

Scarcely a week passes in any community but what some occasion arises which calls for entertainment to raise funds for a branch of war work. Accordionists should use their talents now as they have never used them before. They should not wait to be called upon but should volunteer their services for such benefit and grasp every opportunity to be of service. Accordionists should use their talents now as they have never used them before. They should not wait to be called upon but should volunteer their services for such benefit and grasp every opportunity to be of service.

All accordionists, young and old, who are able to play a group of solos are included in our plea to spread cheer with their instruments. Even children can be coached on simple little programs for benefits. Lady accordionists will delight in knowing that they have an opportunity to use their talents as a patriotic contribution.

Suitable Programs

Perhaps a little discussion about programs will be helpful. Accordionists who are scheduled to play at benefits or to entertain soldiers at the various camps should be sure to arrange an appropriate program. It is well to bear in mind that the audience is a diversified one, and the occasion calls for a fast, moving, colorful group of selections. Variety should be the keynote of the program, both from an entertainment standpoint and to show the versatility of the performer. None of the selections should be long. Difficult classical compositions which tax the technique of the performer are best reserved for some other occasion. All numbers should be thoroughly rehearsed so that they can be played with great assurance.

Accordionists who are inclined to

(Continued on Page 280)

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The Ideal Symphonic Band

(Continued from Page 275)

1 Bassoon	4 French Horns
1 E♭ Alto Saxophone	2 B♭ Flugelhorns
2 French Horns	3 B♭ Trumpets
1 B♭ Flugelhorn	2 Tenor B♭ Trombones
2 B♭ Trumpets	1 Bass F Trombone
2 B♭ Tenor Trombones	2 Baritone B♭ Euphoniums
1 Baritone B♭ Euphonium	1 Bass Tuba E♭ Sousaphone
1 Bass Tuba E♭ Sousaphone	1 Bass Tuba B♭ Sousaphone
1 Harp	1 Harp
1 Tympani	1 Tympani
1 Percussion	2 Percussion

2 Forty-piece Band	5 Eighty-five-piece Band
3 Flutes and Piccolos	6 Flutes and Piccolos
4 1st B♭ Clarinets	2 B♭ Clarinets
4 2nd B♭ Clarinets	1st B♭ Clarinets
4 3rd B♭ Clarinets	2nd B♭ Clarinets
2 Alto E♭ Clarinets	3rd B♭ Clarinets
2 Bass B♭ Clarinets	4 Alto E♭ Clarinets
1 Oboe	4 Bass B♭ Clarinets
2 Bassoons	2 Contrabass B♭ Clarinets
2 E♭ Alto Saxophones	1 Contrabass B♭ Clarinet
3 French Horns	3 Oboes
2 B♭ Flugelhorns	1 Cor Anglais
2 B♭ Trumpets	1 Heckelphone
2 B♭ Trombones, Tenor	3 Bassoons
1 Baritone B♭ Euphonium	1 Contrabassoon
1 Bass Tuba E♭ Sousaphone	2 Alto E♭ Saxophones
1 Harp	1 Tenor B♭ Saxophone
1 Tympani	1 Baritone E♭ Saxophone
1 Percussion	1 Bass B♭ Saxophone

3 Fifty-piece Band	3 B♭ Flugelhorns
4 Flutes and Piccolos	3 B♭ Trumpets
1 E♭ Clarinet	3 B♭ Trombones, Tenor
6 1st B♭ Clarinets	1 Bass F Trombone
4 2nd B♭ Clarinets	2 Baritone B♭ Euphoniums
4 3rd B♭ Clarinets	2 Alto E♭ Clarinets
2 Alto E♭ Clarinets	2 Bass Tubs E♭ Sousaphone
2 Bass B♭ Clarinets	1 Bass Tuba B♭ Sousaphone
1 Contrabass B♭ Clarinet	2 Harps
2 Oboes	1 Tympani
3 Percussion	3 French Horns

3 B♭ Flugelhorns	6 One-hundred-piece Band
3 B♭ Trumpets	6 Flutes and Piccolos
3 B♭ Trombones	2 E♭ Clarinets
1 Bass F Trombone	12 1st B♭ Clarinets
2 Baritone B♭ Euphoniums	10 2nd B♭ Clarinets
2 Bass Tubs E♭ Sousaphone	10 3rd B♭ Clarinets
1 Bass Tuba B♭ Sousaphone	5 Bass B♭ Clarinets
1 Harp	2 Contrabass B♭ Clarinets
1 Tympani	2 Contrabass B♭ Clarinets
1 Percussion	3 Oboes

4 Sixty-five-piece Band	1 Cor Anglais
5 Flutes and Piccolos	1 Heckelphone
1 E♭ Clarinet	3 Bassoons
8 1st B♭ Clarinets	1 Contrabassoon
6 2nd B♭ Clarinets	2 Alto E♭ Saxophones
6 3rd B♭ Clarinets	1 Baritone E♭ Saxophone
3 Alto E♭ Clarinets	1 Bass B♭ Saxophone
3 Bass B♭ Clarinets	1 Harp
2 Contrabass B♭ Clarinet	1 Tympani
2 Oboes	2 Percussion

4 B♭ Trumpets	2 Alto E♭ Saxophones
2 Tenor B♭ Trombones	1 Tenor B♭ Saxophone
1 Bass F Trombone	1 Baritone E♭ Saxophone
1 Baritone B♭ Euphonium	1 Bass B♭ Saxophone
1 Bass Tuba E♭ Sousaphone	1 Harp
1 Bass Tuba B♭ Sousaphone	1 Tympani
1 Oboe	2 Percussion

4 Sixty-five-piece Band	1 Contrabassoon
5 Flutes and Piccolos	2 Alto E♭ Saxophones
1 E♭ Clarinet	1 Tenor B♭ Saxophone
8 1st B♭ Clarinets	1 Baritone E♭ Saxophone
6 2nd B♭ Clarinets	1 Bass B♭ Saxophone
6 3rd B♭ Clarinets	1 French Horn
3 Alto E♭ Clarinets	2 B♭ Flugelhorns
3 Bass B♭ Clarinets	4 B♭ Trumpets
2 Contrabass B♭ Clarinet	3 Tenor B♭ Trombones
2 Oboes	1 Bass F Trombone
3 Cor Anglais	2 Baritone B♭ Euphoniums
3 Bassoons	2 Bass Tuba E♭ Sousaphone
2 Alto E♭ Saxophones	1 Harp
1 Tenor B♭ Saxophone	1 Tympani
1 Baritone E♭ Saxophone	3 Percussion

(Continued on Page 280)

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(Continued on Page 280)

THE ETUDE

The Ideal Symphonic Band

(Continued from Page 275)

FRETTED INSTRUMENTS

Napoleon Coste,
Guitarist and Composer

WHEN WE LOOK BACK into the history of the guitar, we are unable to escape the fact that, with one exception, France has not produced any greatly gifted guitarists. It is true, however, that the French musical public has always been ready to hold out a welcoming hand to any outstanding figure in the guitar world, and for many years Paris was the magnet that attracted the great guitarists of Spain, Italy, and other countries.

Miguel Llobet, pupil of Tarraga, lived in Paris for many years and became a favorite among the celebrities of that city. He gathered around him such men as Alfred Cottin, Luigi Mozzani, August Zurfluh, David del Castillo and others of lesser renown, followed later by Emile Pujol, also a Tarraga pupil, and his wife, Matilde Cuervas, who through their concert and teaching activities popularized the guitar. When Andres Segovia arrived there about fifteen years ago, he received a tremendous welcome, and he enjoyed the greatest triumph of his career, when he gave a recital before an audience that filled the auditorium of the Paris opera house, the first time that the voice of the guitar had ever been heard within the walls of this venerable institution.

It was during the sixteenth century that the guitar first became known in France, when the names of two guitarists, Adriano Rovelli and Jean Antoine Corbetta, are frequently mentioned in connection with private musicals. Somewhat later we meet the name of Francesco Corbetti, an Italian guitar virtuoso, who gave concerts in his native land and Spain, and who, after his arrival in Paris, became a favorite at the French court. A few years later Corbetti came to London and performed before Charles II of England and subsequently received an appointment in the Queen's household.

In 1686, there were published in Paris some new compositions by Robert de Visee, who had been appointed guitarist to the Court of Louis XIV. This artist enjoyed great popularity for a number of years, both as performer and composer. The guitarists of a later period were Francois Campion and Labarr Trille, also Antoine Lemoine, who is best known as the founder of the publishing house of the same name, and J. M. Leison, who also turned to the publishing of music. The name of the guitarist, Pierre Antoine Gatayes, is closely linked with that

of the violinist, Jean-Baptiste Vuillaume, who was a pupil of the famous violinist and director of instrumental music in two of Cincinnati's high schools. An exponent of the guitar, Pierre Antoine Gatayes, is closely linked with that

of the revolutionary Marat. Music helped to form a bond of friendship between these two men; and it was a few moments after listening to an impromptu guitar recital by his friend Gatayes, that Marat was mortally wounded by the Frenchwoman Charlotte Corday.

It was, however, until the dawn of the nineteenth century that the people of France began to realize that the guitar was an instrument worthy of serious study. Paris now experienced an influx of the great guitarists and composers, whose names will live forever in guitar history. These were the days when from Italy came Giuliani, Carulli, Caracci and Castellaci; from Spain, Aguado and Sor. The recitals of these artists created unbound enthusiasm for the guitar and the publishers were kept busy supplying the ever increasing demand for the music from the pens of these masters.

In this atmosphere grew up the one who was destined to become the only French guitar virtuoso and composer worthy to be ranked with the greatest of this or any other time.

Napoleon Coste was born on June 28, 1869, in a village of the department of Doubs. His father was an officer in the imperial army and expected to train his son for the army. However, the boy was only eleven years old when his father was killed in a battle. He contracted smallpox and after his recovery it was realized that a military career was out of the question. At the age of six the boy had already begun to play guitar, and since the mother was an excellent performer on this instrument, she now encouraged him to study it seriously. In the meantime the family had moved to Valenciennes and in this city Coste, when he was eighteen years old, began to teach the guitar and gave his first public recital. He also appeared as soloist at the concerts of the Philharmonic Society, when, in 1882, the guitar virtuoso, Luigi Sagnini, came to Valenciennes and in this city Coste, when he was eighteen years old, began to teach the guitar and gave his first public recital. 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Handel's Messiah Two Centuries Old

(Continued from Page 272)

swear as easily at the King as at a tidder who played a wrong note.

A Biting Wit

His wit, too, could be stinging as a whip lash. When a singer once complained that he didn't like Handel's way of accompanying him, and threatened to jump from the stage onto the harpsichord and smash it, Handel flashed back with, "Ze, you will chump, will you? Den let me know when you will chump and I will adwahrtize it in the books. More people will come to see you chump den than the King."

On another occasion when Dr. Morell, who had written some words that Handel had set to music, complained that the music did not fit the words, Handel flared into a rage and yelled, "Vat, sir, you tecch me musick! De musick, sir, is goot musick! It is de words is bad," and he sent the flustered Doctor scurrying.

Sir Charles Burney—historian, violin player in Handel's orchestra, and the father of the present Charles Faure—said he was somewhat "heavy and sour" but that he had a smile which was like the "flashing of the sun out of a black cloud." Burney also tells us that Handel was so fleshly that it was impossible to distinguish the fingers from the hand when he played the harpsichord.

After he had completed the "Messiah," Handel did not know which way to turn. The issue was whether to return to Germany, where he was dead in London—his last effort in that direction, "Dedication," proved it his utter failure earlier in the year. He hesitated to perform the "Messiah" in London for fear that the oratorio might meet an even worse fate than the opera. Should he return to Germany? While he was debating with himself whether or not to quit London, a stroke of good fortune decided the issue for him. This came in the form of an invitation from the Duke of Devonshire, who was also Viceroy of Ireland, to give some concerts of his works in Dublin for the benefit of certain charitable organizations. Handel accepted the invitation and planned to offer the "Messiah" "to that generous and polite nation" as a token of his appreciation.

He left London on the 4th or 5th of November with the manuscript of the "Messiah" safely tucked in his pocket. The weather was bad, and a stormy sea delayed his departure from Chester for a fortnight. Pending a favorable change in the weather, Handel quartered at the Golden Falcon Inn where, with the aid of some singers borrowed from the Cathedral, he tried out the choruses of his new oratorio.

Dr. Burney, then a sprightly lad of nineteen, was attending school in Chester at the time and caught his first glimpse of Handel while the latter, was a guest of the Exchange Coffee House. Being extremely curious to see so extraordinary a man, Burney wrote years later in his "History of Music": "I watched him narrowly so long as he remained in Chester." Burney also tells an amusing story about the rehearsal at the Golden Falcon. One of these singers, Jansom by name and a printer by trade, was reputed to be the best sight-reader among the choirmen of the town. But after repeated attempts to read his part in the "Messiah," he failed "so egregiously" that Handel, after swearing at the poor fellow in half a dozen languages, cried out: "You schaunet, did not you tell me dat you sing at soite?" "Yes, sir," said the printer. "So I can. But not at first sight."

A Royal Welcome

When Handel finally arrived in Dublin on the 18th of November, the city gave him a royal welcome. Faure's Journal, announcing his arrival by packet-boat, dubbed him the "celebrated Dr. Handell." Handel must have chuckled when he saw the notice. Back in 1733, on the successful performance of some of his works at the University of Oxford, the University had offered him an Honorary Degree as Doctor of Music. However, there seems to have been a few connected with the granting of this degree for Handel refused it. Asked why, he replied, "I have no money save what debbil I drew my money away for dat wheeble do blockheads wif? I no want!" London was full of medocries "Doctors of Music" and Handel had been snubbed by them more than once. He hated medocries and perhaps he was just getting even with them by spurning their much vaunted title.

Handel spent the winter in Dublin giving concerts of his works, always appearing as soloist at the performances of oratorios. Society vied in entertaining him. But his stay did not last until March 27th, 1742, that Faure's Journal announced a *first* performance of Mr. Handel's—*not Dr. Handel's*—grand new oratorio called the "Messiah" to be given at the New Music Hall on Fishamble Street on Monday, April 12th, "for the relief of prisoners in the several gaols, and for the support of Mercer's Hospital and the Charitable Infirmary." A further notice, on April 10th, requested the ladies to come without their hoops. The ladies, by leaving their hoops behind, enabled seven hundred people to enter the hall on the day of the concert. The sale of tickets brought in \$2,000 which was divided equally between the three "great and plous charities." The Dublin papers, reviewing this

Look Your Best to Capture Public Favor

(Continued from Page 234)

not be afraid to insist that they be turned down. The stage manager will understand if he knows his business. If he doesn't, or if Aunt Suzy has a fit at turning some footlights off, they will simply think you are being temperamental, and more or less so worthy a cause.

Another performance of the "Messiah" took place on June 3rd, and this was Handel's last public appearance in Dublin. He returned to London in August fully resolved to visit his hospitable friends in Ireland again the following year. He never did. Other things intervened, and having regained his old prestige, he took his bus to the end.

However, his Dublin triumph was one of the happiest episodes in his career. Dublin gave him not only the appreciation and assistance that he needed at a dark hour in his life, but she renewed his faith in himself as well.

In the two hundred years that have come and gone since the "Messiah" first brought tears to the eyes of its creator and filled him with the vision of Heaven and the "Great God Himself," it has moved and感染ed every other choral work, the repertoire of chorals societies, church or secular. The message of "Peace on Earth to Men of Goodwill" and the inherent promise of a better world to come, embodied in the text and clothed with the vibrant power and beauty of Handel's art, are as potent to-day as they were two hundred years ago. The "Messiah," unless the world we have known is completely shot from under us, will stir the hearts and minds of generations yet to come.

Handel has been called the "most superb personage" in the history of music. The "Messiah" remains his most enduring monument.

Musica Permanent Art

(Continued from Page 219)

whether they come from the heart of the steppes of Russia, the mountainous banks of the Danube, the coast of Italy, or the cotton fields of our own South, so clearly the result of spontaneous inspiration that their contact with the Infinite cannot be disputed. There is something very stirring in the thought that an ethereal tone poem like Schubert's *Hark! Hark! the Lark* will outlive all the battleships on the seas and all the great ships of the air. A little time, by an unknown composer, such as that we owe to Ben Jonson's words, "Drink to me, only with thine eyes," laughs at the pomposity and circumstance of kingdoms long since laid low in dust. Yes, music is eternal, everlasting.

—MORITZ HAUPTMANN

Educational Music on the Air

(Continued from Page 231)

Brahms' "Requiem" on April 4 (11:00 P.M. to 12:15 A.M., EWT). Erich Leinsdorf of the Metropolitan Opera is to conduct the orchestra. At the time of writing the soloists and chorus to be employed were not announced. It is not inappropriate at this Easter tide that this great work should be presented in a feature performance to the American people.

Music of the Americas, Columbia's "School of the Air" Tuesday morning musical programs (9:15 to 9:45, EWT), continues this month with its survey of "art music." These early morning broadcasts are of unusual interest to all listeners, even though they are designed primarily for educational purposes. The series this year has been featuring music of North and South America. The accent at first on folk music has given way in the past month to "art music." Following on the path of the program of March 31, presenting symphonies, the program of April 7 pursues a further course in this field. Works by the American composers Aaron Copland and Robert Matthiessen are to be featured, and also compositions by the Latin Americans, Domingo Santa Cruz, Luis Giannone, and Lorenzo Fernandez. The April 14 program, called "The Abstract Modernists," features music by our own composers Roger Sessions, Walter Piston and Roy Harris, and others by Julian Carrillo and J. C. Paz from the southern hemisphere. "The School of the Americas" musical programs terminate on April 27. The broadcast of that date, called "A Resume and Speculation of the Future," will be arranged from the quest material.

Three programs are scheduled for April 15 in Dr. Walter Damrosch's NBC Music Appreciation Hour. The broadcast of April 10, divided between Series B (Music as an expressive medium) and D (Lives and works of great

composers), features first "The Dance" and secondly "Modern European Composers." On April 17, division of program Series A (Orchestral instruments) and C (The musical forms), illustrates at first "Percussion Instruments" and later "The Modern Suite." Returning to Series B and D, the broadcast of the 24th is divided between "Human Emotions" and the "Modern American Composer." The NBC Music Appreciation series ends on May the first, with the "Students' Achievement Program."

On Saturday morning April 5 (9:15 to 9:45—Columbia network), Julius Matthiessen, the organist, will be heard in his one hundred and sixth consecutive broadcast. Matthiessen's gifts as an organist and a program maker have made his program, "From the Organ Loft," one of the popular organ recitals of the air.

The Tuesday night broadcasts of the NBC Symphony Orchestra end this month. There will be only two programs, on the seventh and the fourteenth. The conductor for both is Leo Stokowski.

The Sunday morning Music and American Youth programs will emanate this month from four varied sections of the country. On the fifth, the broadcast emanating from Des Moines, Iowa features the "Boys' Glee Club of Eldora, Iowa" under the direction of Mildred Clegg. On the twelfth, the "High School Choral and Instrumental Ensemble" of Little Rock, Arkansas will be heard. The directors of this group are Ruth Keppel Settimi and L. Bruce Jones. The "West High School A Cappella Chorus" of Minneapolis, direction of Peter Tkatch, provides the program of the nineteenth and "Public School Groups from Dallas, Texas" under the leadership of Marian Flagg are scheduled for the twenty-sixth. Here is opportunity for contrast.

Highlights in the Art of Teaching the Piano

(Continued from Page 226)

teacher should, intermittently, interrupt the pupil at every fault, but he should not make a correction until the pupil has failed to detect and correct it for himself.

At what stage of training and to what extent the study of emotionality in art should be introduced is a problem that cannot be solved by general rules. The emotional personalities of men vary from the utmost coldness to hysterical extravagance. The cold student should be urged and encouraged to cultivate his feel-

ings and to express them most freely. The hysterical student must be sternly checked. Much also depends on the personality of the teacher; only those teachers who are sincere artists in their teaching should be permitted to stimulate or control the emotions of pupils. Vagaries of performances are a bad substitute for real feelings; eccentricity is not emotionality.

This valuable discussion will be continued in the next issue of *The Etude*.

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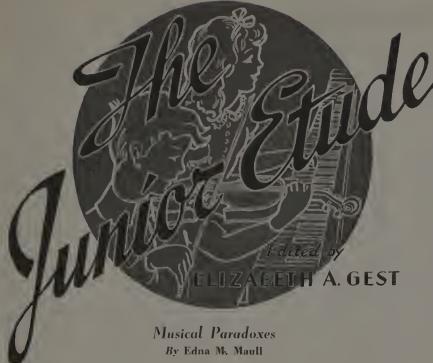
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Musical Paradoxes
By Edna M. Maull

Musician are funny people! When they work they play; They are not bicyclists, yet they use *pedals*; They have plenty of *kegs*; They are surrounded by *discords* yet they live in perfect *harmony*; They write an entire composition; yet it is only a *piece*; They are honest, yet they are constantly in the company of *sharps*; They are not watch makers, yet they can regulate the *time*; They are not policemen, yet they have *beats*; They are not rich, yet they are well supplied with *scars*; They are not fish, yet they have *scales*; They are not army officers, yet they

are surrounded by *majors*; They are not bicyclists, yet they use *pedals*; They are not sales people, yet they use *measures*; They may stay in doors, yet they have *air*; They are not surgeons, yet they use *instruments*; They do not run trains nor trolleys, yet they are *conductors*; They have *notes* they do not write; *staves* they can not lean on; *scales*, but nothing to weigh; they make a *run*, though they are not in a hurry; they have *basses* without the *ball*; and no matter how busy they are, they always have time for *rest*.

The American Tapestry
By Mrs. Paul Rhodes

A TAPESTRY, as you know, is an intricate work of art. You have often admired their exquisite blending of colored threads. How artistic the weavers must be to bring those numerous colored threads into one lovely picture!

There is also a tapestry which you have not seen, but the weavers have been working on it for over three hundred years. It is the tapestry called American Music, and the picture becomes more colorful every year. Our Pilgrim Fathers started this tapestry, and the psalms which they sang formed the silver-toned background for this new world picture. Then threads of reddish hue were added, and the tapestry by the Indians, and these gave it an individual touch. Then darker colors were added. What richness and harmony the Negro Spirituals gave to

the picture!

But with this element of beauty was also a sadness. To brighten the picture golden folk-songs were blended. These became the heart of the picture.

In the twentieth century a riot of deep purple tones seem to have come to the weavers' hands. These but were rather dead threads, and the tapestry new life. And as the weavers continue we wonder just how the finished picture will look. Joy, sorrow, freedom, strife, pathos, and the red, white, and blue of patriotism are already vividly presented as all forms of life blend in harmony. In their hearts the weavers are giving thanks for the life pictures they are weaving together, while with their voices they are singing "America."

See that picture over there?

(Curtain)

Musical Picture By Pearl A. Wheaton

SCENE: The living room of Joan's home. There is a painting of a ship in view of the audience. (Such a picture can be purchased at any 10¢ store.)

CHARACTERS: Joan and Elaine.

(Enter Joan.)

JOAN: Oh, dear, it's practice time! Joan! Mother said I'd have to do my hour before I go out to play, so I might as well get it done. (She seats herself at the piano and plays a few scales.)

(Elaine calls from outside.)

ELAINE: Joan! Oh, Joan, can you come out?

JOAN: No, not now. I have to do my practicing.

ELAINE: May I come in while you practice?

JOAN: Come on in. I'll soon be through.

(Enter Elaine.)

ELAINE: I'll be quiet and not bother you a bit.

JOAN: Here's a new piece I'm learning. It's a boat song, called *Barcarolle*.

ELAINE: The melody of the piece is the same as in the left-hand part, and the accompaniment is the sea and the sky. (She points to each part of the picture as she discusses it.) The melody is the subject, the really important part of the piece, and the accompaniment in the left-hand is only the background.

JOAN: Oh, I see! The melody must stand out like the ship. (She plays a few measures of the melody with a singing tone.) The accompaniment must be played softly to form the background. (She plays a few measures of the accompaniment quite softly.)

ELAINE: Yes, that's it exactly. The accompaniment should be played softly, so it will be there but you will not particularly notice it, while the melody sings over it, like the ship sailing on the sea.

JOAN: Well, I will try it that way: maybe you're right! (She plays the first few measures again, but this time with a subdued accompaniment and a singing-toned melody.)

ELAINE: Why, Joan, that sounded beautiful! (She claps her hands.)

JOAN: I like it much better that way, too. You ought to be a teacher yourself.

ELAINE: Well, that is just what I am hoping to be.

JOAN: And I bet you will be a good one, too.

ELAINE: That's what I am hoping to be.

JOAN: My teacher will be pleased when she hears how much the *Barcarolle* is improved. Many thanks for your help.

ELAINE: It would sound so much better if you would. An artist would play it that way, you know.

ELAINE: Many thanks for your letting me try to help you. It is good practice for me, and I really love to do it. Come on, Joan, let's go out. I think we are entitled to our play time now.

(Curtain)

Junior Club Outline Assignment for April

History

Opera and oratorio had their beginnings long before the days of Handel, Haydn and Mozart, whom we have studied in the past three junior club outlines. Handel and Haydn excelled in oratorio, Mozart in opera.

The oratorio was a development of the passion plays and other Biblical plays which were frequently presented during the middle ages. Filippo Neri, who died in 1595, is frequently mentioned as an educator, preacher and musician who developed the oratorio as a musical form.

(a) Name an oratorio by Handel and one by Haydn.

(b) One of Handel's oratorios is frequently presented, especially near the Christmas season. What is the name of it?

Opera grew from a movement in Florence in the sixteenth century; the object of which was to revive the old Greek plays. The first performance given by this group was called "Dafne," the music being written by two members of the group, Peri and Caccini. It was presented in 1594. In 1600, another performance along similar lines was presented in honor of the marriage of Henry IV and Maria de' Medici.

(c) Name an opera by Mozart.

(d) Name four operas by other composers, giving the name of the composer as well as the title of the opera.

(e) Explain the difference between an oratorio and an opera.

Letter Box

YEAR JUNIOR ETUDE
My dear Mrs. Gest: I send you a picture of my peanut dolls and you printed the picture from the Junior Etude. I received many letters from you and parts of the world. I am sorry I did not reply to those letters, over so much, and am sorry I am not well enough to answer them.



Now I am sending you a picture of my peanut orchestra. I made the dolls and the instruments they play from peanuts. Last summer I made a peanut orchestra to perform at the American Doll Show which was held in New York. Another time I won a set of embroidery needles in a contest program for the radio a letter about my peanut dolls.

From your friend,
Daisy Weston,
11 Short Street, Bradford, Pennsylvania

(Daisy's other peanut dolls appeared in the Junior Etude in April, 1941.)

Scrambled Compositions Puzzle By Harvey Peake



Musical Program

While there are many arias and other numbers from operas arranged for the piano, they should be heard through recordings to give the effects the composers intended. However, the following can be played on the piano and can be arranged in arrangements of various grades of difficulty, either for solos or duets.

Minuet, from "Don Juan," Mozart; *Largo*, from "Xerxes," Handel; *Dance of the Spirits and Air*, from "Orpheus," Gluck; *Meleion*, from "Oberon," Weber; *Flower Song*, from "Faust," Gounod; *Avril Chorus*, from "Il Trovatore," Verdi; *Triumphal March*, from "Aida," Verdi; *Bridal Chorus*, from "Lohengrin," Wagner; *O Thou, Sublime, Sweet Evening Star*, from "Tannhäuser," Wagner; *Pilgrim's Chorus*, from "Tannhäuser," Wagner.

Also, include recordings if possible.

Keyboard Harmony

(f) Play the following pattern of dominant seventh chords in four major and four minor keys. These are given for left hand only, to be used as accompaniments for right hand melodies.

(g) Name an opera by Mozart.

(h) Name four operas by other composers, giving the name of the composer as well as the title of the opera.

(i) Explain the difference between an oratorio and an opera.

Terms

(g) What is an aria?
(h) What is an *allegro*?
(i) What is meant by *titillate*?

(For answers to the above outline refer to "Standard History of Music" or any similar work; "What Every Junior Should Know About Music"; "Keyboard Harmony for Junior".)

Honorable Mention for January Liseggs:

Mary Scolling; Betty Connor; Mary Frances Faison; Ethel Earle Graham; Charlotte Jigan; Hazel Hodges; Rose Courtright; Nettie Gandy; Helen Gandy; Marjorie Mattie Hartpence; Dorothy Heinz; Constance LeBrun; Josephine Fraser; Guy Ellman; Elizabeth Murphy; Myrtle Sawyer; Dorothy Watson; Fannie Roberts; Peterson; Aileen Henderson; Ella Roberts; Hinkie Hinckle; Roy Schriver; Marian Fitzpatrick; Ella Fuler.

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**Answer to Composer-Instrument
Puzzle:**

C-H-o-pin
W-A-gner
A-R-thur
S-P-rout (or S-P-eaks)
H-A-R-P.

Prize winners for January Puzzle:
Class B, Bibiana Maciejewski, (Age 12), New York; Class C, David Fischer, (Age 10), Missouri

Junior Sextette, Salina, Kansas

Junior Etude

Contest

Names of all the prize winners and their contributions will appear on

this page in a future issue of *The Etude*. The thirty next best contributors are grouped according to age as follows:

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

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Sir Thomas Beecham Has His Say

(Continued from Page 221)

of his refusal to allow the trees of temporary difficulties to blot out his larger view of the forest of music.

A Beecham Quip

Q. What physical requirements are necessary for a successful operatic career?

A. Except a voice, none. Some of our best operatic performers have been large and ill-favored.

Q. How does one get an audition?

A. By never being discouraged, and by worrying everyone you know who might even remotely be able to assist you.

Q. What are the salaries of the operatic stars?

A. The best are able to extract from the management.

Q. What, if any, are the advantages of being an opera singer over those of concert and radio?

A. Usually the operatic singer is the recipient of greater adulation though the reason why, up to the present moment, is unknown to me.

Q. Is social background or "pull" necessary to get into opera?

A. Not into a respectable institution.

Q. Does the singer need a speaking knowledge of Italian, French, and German?

A. It depends upon what you mean by "speaking knowledge." As a rule the operatic singer has a true speaking knowledge of no tongue whatever, not even his own!

Q. Is study abroad advisable?

A. Not at the moment—not even desirable!

Q. What type of voice is most in demand in opera?

A. Generally, the loudest.

Q. What type of opera is most in demand to-day?

A. That type which the management advertises the most successfully.

Q. Why is not opera sung in English?

A. It is!

Q. What constitutes box-office appeal?

A. The capacity to put it over efficiently.

Q. Is opera more appreciated today than formerly?

A. Just about the same.

Q. Does it take much training to sing in the chorus of an opera?

A. It decidedly takes some training.

Q. What can one do to overcome stagefright?

A. Outline it—or die!

Q. What if you are a flop after all the training?

A. Take up some really useful occupation.

Q. Is an operatic career worth the struggle?

A. It depends entirely upon your own efforts—also upon your idea of what is meant by "worth" and by "struggle."

Q. What is the right way to learn an opera?

A. Begin at the beginning and go through it efficiently.

Q. Do you know parts other than your own?

A. Not being a singer myself, I have no parts. To answer the sense of the question, however, if I were a singer, I should certainly not learn parts other than my own. Mastering my own roles efficiently would be quite enough for a career of one.

Q. What is the best way to practice a role? Singers have not the time to learn more of the other parts than is necessary for the efficient fitting in of their own.

The Opera Star's Life

Q. How long does the average opera star last?

A. That depends upon his personal ideas of the necessities, the luxuries, and the indulgences of life.

Q. What type of life does one lead while in opera?

A. The most prosaic and matter-of-fact; in other words, a complete contrast to the make-believe world of the theater.

Q. Can you ever feel that you have mastered your profession?

A. Very infrequently—personally, I often feel that my profession is mastering me.

Q. Can one sing and smoke?

A. It is extremely difficult both to sing and smoke at the same time!

Q. Does a voice have to be truly great to sing in opera?

A. Most of the truly great voices do not sing at all, in opera or elsewhere, through lack of musical intelligence. Most of the great singers of this world have had moderate voices.

Letters to THE ETUDE

Speech Improvement through Singing

A young woman who was teaching in a rural school district was concerned about the unattractive quality of her pupils' speech. She realized that the reason for this was, in part, in the fact that they heard very little good speech. She decided to make the use of the classroom and very little music, and she realized that she could not sing well enough to be of much use to the pupils. Then she encouraged them to sing their play directions. "You can make *Andy and the Bear* sound like a symphony orchestra," she explained. "Sing instead of speaking them."

They enjoyed the novelty of the idea and put it into practice. Before long, the quality of their speech had improved.

—AGNEW S. THOMAS

Listening to Good Music

By J. W. Huff

Young people of the present day, who are taking violin lessons, have many more advantages and opportunities than did those of thirty or forty years ago.

Modern methods of teaching eliminate the tedious violin scales and etudes that are meant primarily for those who wish to become professional soloists or members of concert orchestras.

Then, too, the present moderate tuition rates for either private or class instruction, available to many thousands of our young men and women, the public school orchestras, the fine musical programs that come to us daily over the radio, and the concerts featuring the music of the great masters, all combine to help young students of the violin.

One of the handicaps confronting the majority of violin students—and it is a self-imposed handicap—is the thought that the ability actually to enjoy Wagner and Beethoven is given only to a few fortunate students who have been born with it.

But this is a misconception. Unless they really strive to educate themselves to enjoy symphony concerts and grand opera, actually grow to hate good music. And why do they hate it? Because they do not listen. It is true that they may look over the audience and see many who seem to be actually suffering while listening and some who may be asleep! However, among the listeners, will be seen many happy faces of those who are enjoying the music and are so carried away with the works of musical geniuses as to be oblivious of their surroundings.

When trying to cultivate a love for good music, do not be discouraged if, at first, you find no pleasure in listening to a good orchestra. Do not feel that such music is only for the few music lovers who have already acquired the right to enjoy what you cannot understand. Go again and again to hear good symphony orchestras. The time will come when you will appreciate and love the works of the great masters, and then you will realize that you would have missed much in life if you had not learned the secret of appreciating the classics. That secret is simply the art of listening.

No matter at what age you take up the study of the violin, determine that you will learn to play and enjoy the works of Wagner, Beethoven, Brahms, Grieg, and Tchaikowsky. As a student of the instrument, you will find a vast number of compositions that will make it possible to be among the fortunate ones who have learned how to enjoy music which is good and enduring.

The response has been enthusiastic, and crowded as their schedules are, the pupils make a real effort to attend these meetings.

and who cannot play an instrument. They do, however, enjoy every number on the program. If they can find pleasure in such music, so can you, if your listening is active—not passive.

Music is the greatest of the arts, for it possesses more than art and poetry can express; but it demands of everyone, who would enjoy it to the full, the ability to listen. Listening in itself may be termed an art. It requires concentration and a real desire to dismiss from our thoughts anything that may, even in the lighted concert, mar or obliterate the beauty of good music. America is listening and, if you, my young student of the violin, are not one of the 3,000,000 children who listen to good music so freely offered by the radio, you are denying yourself something that you cannot afford to miss.

The boy or girl who grows up without knowing how to enjoy a symphony concert misses one of the richest sources of happiness. Attend all the good concerts possible. Hear all the noted violinists—and when you do, listen, listen, listen!

"Doctor I.Q." for Your Pupils

(Continued from Page 281)

"Two dollars for the answer to this question! This one pays four dollars." After we went around the group with questions dealing with facts of Bach's life and music, we went around with questions on music itself — much harder—and we paved more for correct answers. At first I had the listener decide which one of two compositions was composed by Bach, and took distinctly different styles: a Bach prelude was followed by a Chopin waltz, an invention by some MacDowell. Before long the style began to be quite clear to even beginners. Then increasingly hard examples are played: Bach as opposed to Beethoven, Mozart. In this manner they hear lots of music and listen with an attention which is most gratifying. Yes, even if the effort is all due to the gold dollars!

The last class meeting was a "Take It Or Leave It" program. Instead of one composer I had a variety of musical topics to choose from: Chords, Scales, Rhythms, Haydn's life, Schumann's, and so on, and recognition of piano literature we have studied. All the questions, then, asked of each student were from the one classification he had chosen to answer. The first question brought one dollar, the second, two dollars, the third, four dollars, then eight. If a question was answered incorrectly the pupil received nothing; as on the radio, double or nothing.

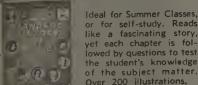
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It is absolutely essential for the modern conductor, arranger, to have thorough knowledge of fucue, or fucue, as it is called, and its various forms of exercises, scales, chords, arpeggios, double notes, octaves, trills, tremolo, glissando and bravura. Exercises, directions and directions.

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This original work on piano technic should be the prized possession of the ambitious student. It contains only the most effective exercises, but for daily practice of its exercises throughout the year.

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THE STORY OF "GENERAL" TUBMAN

The story of the Negro woman who is believed to have been responsible for many of the existing "spirituals" is a genuine novely which will come as a surprise to many of our readers.

THE BACKGROUND OF OPERA

Bruno Walter, one of the most forceful living conductors,

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The music for the May issue of THE ETUDE lists many interest-

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Next Month

THE ETUDE FEATURES NOVELTIES IN MAY



COMEDY IN GRAND OPERA

Now and then a great comedienne comes to grand opera. Most of them have indifferent voices. Salvatore Baccaloni, the most and surprising comic star at the Metropolitan is not only a great actor, but has a beautiful voice.

RADIO'S MOST POPULAR SINGER

Kate Smith is an anomaly. She has made herself one of the highest paid singers in radio and has the devotion of millions of listeners. How she has accomplished this is one of the unusual stories of music history.

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